

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 repeating 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 repeating eighth-note chord pattern.

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines. R. and B. have repeating eighth-note chord 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. plays sustained chords in measures 33-34 and 38, with chords in measures 35-36. B. continues the eighth-note bass line.

39

L1

L2

R.

B.

The musical score consists of four staves, each with a treble 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 divided into two measures by a vertical bar line. Measure 39 (the first measure) contains: L1 (whole rest), L2 (whole rest), R. (quarter rest, then a dotted quarter note chord of D4 and F#4), and B. (quarter note D3). Measure 40 (the second measure) contains: L1 (whole rest), L2 (whole rest), R. (quarter rest, then a dotted quarter note chord of D4 and F#4, followed by an eighth note chord of D4 and F#4), and B. (quarter note D3, followed by an eighth note chord of D4 and F#4). The piece concludes with a double bar line and repeat dots at the end of each staff.

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

D

L1

T. Sax.

B.

This musical score shows measures 22, 23, and 24 of the song. Measure 22 features a sustained D major triad in the L1 part and a D major chord in the T. Sax. and B. parts. Measure 23 continues the D major triad in the L1 part and the D major chord in the T. Sax. and B. parts. Measure 24 features a D major triad in the L1 part and a D major chord in the T. Sax. and B. parts. The key signature is one sharp (F#) and the time signature is 4/4.

26

L1

T. Sax.

B.

E

26

L1

T. Sax.

B.

E

30

F

L1

T. Sax.

B.

This musical score segment contains measures 30 through 34, marked with a rehearsal symbol 'F'. It features three staves: L1 (Lead 1, Treble Clef), T. Sax. (Tenor Saxophone, Treble Clef), and B. (Bass, Bass Clef). The key signature is three sharps (F#, C#, G#). Measure 30: L1 has a half note G4, a quarter rest, and an eighth note G4; T. Sax. has a half note G4, a quarter rest, and an eighth note A4; B. has a half note G3, a quarter rest, and an eighth note A3. Measure 31: L1 has a quarter note A4, an eighth note G4, and a quarter note F#4; T. Sax. has a quarter note A4, an eighth note G4, and a quarter note F#4; B. has a quarter note A3, an eighth note G3, and a quarter note F#3. Measure 32: L1 has a quarter note E4, an eighth note D4, and a quarter note C#4; T. Sax. has a quarter note E4, an eighth note D4, and a quarter note C#4; B. has a quarter note E3, an eighth note D3, and a quarter note C#3. Measure 33: L1 has a quarter note B3, a quarter rest, and a quarter note A3; T. Sax. has a quarter note B3, a quarter rest, and a quarter note A3; B. has a quarter note B2, a quarter rest, and a quarter note A2. Measure 34: L1 has a quarter note G3, a quarter rest, and a quarter note F#3; T. Sax. has a quarter note G3, a quarter rest, and a quarter note F#3; B. has a quarter note G2, a quarter rest, and a quarter note F#2. A double bar line with repeat dots is placed after measure 32.

35

L1

T. Sax.

B.

40

L1

T. Sax.

B.

45

L1

T. Sax.

B.

49

L1

T. Sax.

B.

G

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 eighth-note patterns. The B. staff (bottom) uses a bass clef and contains eighth-note and quarter-note patterns. 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

p

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

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 patterns. The MV staff contains rests and a final half-note. The LV staff contains a quarter-note triplet, a half-note, and a triplet of eighth notes. The B. staff contains a continuous eighth-note pattern. The score is divided into two measures by a double bar line, with the first measure labeled E \flat and the second measure labeled E \flat m. A triplet of eighth notes is marked with a '3' in the LV staff.

[illegible]

41 **B**

HV

MV

LV

B.

f

44 **C**

HV

MV

LV

B.

1. 2.

f

p

49

HV

MV

LV

B.

1.

53

1. D.S.

2.

HV

MV

LV

B.

Measures 53-58. HV part has two endings. MV part has chords and a final chord. LV part has chords and a final chord. B. part has a melody and a final chord.

59

2.

HV

MV

LV

B.

Measures 59-62. HV part has a melody and a final chord. MV part has a melody and a final chord. LV part has a melody and a final chord. B. part has a melody and a final chord.

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 v1.3

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.

(pas sur soli)

B1

B2

25

L16

LC

B.

A

A

B7

1.

(sur fin des soli)

30 E 2. D.S.

L16

LC

B.

The musical score is written for three staves: L16 (top), LC (middle), and B. (bottom). The key signature is E major (four sharps: F#, C#, G#, D#). The time signature is 3/4. The score begins with a first ending marked '30' and 'E' above the L16 staff. This is followed by a repeat sign. After the repeat, there is a second ending marked '2.' and 'D.S.' above the L16 staff. The staves contain various musical notations including eighth notes, quarter notes, and rests.

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.

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 is in treble clef with a key signature of one sharp (F#). It begins at measure 35 with a melodic line: eighth notes G4, A4, B4, C#5, followed by a triplet of eighth notes D5, E5, F#5, then eighth notes G5, F#5, E5, D5, C#5, B4, A4, G4. The C. staff is in treble clef with a key signature of one sharp. It contains a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The L. staff is in treble clef with a key signature of one sharp and contains whole rests. The B. staff is in bass clef with a key signature of one sharp and contains a series of notes: G2, G2, G2, G2, G2, G2, G2, G2. The piece ends with a double bar line and repeat dots.

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

E2

70

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 la la la la

A3

78

Score for measures 78-81, featuring vocal parts L1, L2, and R, and a bass line B.

L1: *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*

R: Chordal accompaniment with eighth and sixteenth notes.

B: Bass line with eighth and sixteenth notes.

82

Score for measures 82-85, featuring vocal parts L1, L2, and R, and a bass line B.

L1: Rests.

L2: Rests.

R: Chordal accompaniment with eighth and sixteenth notes.

B: Bass line with eighth and sixteenth notes.

86

Score for measures 86-88, featuring vocal parts L1, L2, and R, and a bass line B.

L1: Rests.

L2: Rests.

R: Chordal accompaniment with eighth and sixteenth notes, ending with a sustained chord.

B: Bass line with eighth and sixteenth notes, ending with a sustained note.

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

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 (measures 1-4) of section A. 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 section A. The system includes four staves: V1, V2, V3, and B. The notation continues the melody and accompaniment from the first system, featuring various rhythmic patterns and rests.

B

Music notation for the third system (measures 9-12) of section B. The system includes four staves: V1, V2, V3, and B. The notation features a repeat sign at the beginning of each staff, followed by a double bar line and a key signature change to one sharp (F#). The system concludes with a final measure on each staff.

11

V1

V2

V3

B

This musical system contains measures 11 through 14. It features four staves: V1 (Violin 1), V2 (Violin 2), V3 (Viola), and B (Bass). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Measure 11: V1 has a half note D5, a quarter rest, and a quarter note E5. V2 has a half note D5, a quarter rest, and a quarter note E5. V3 has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter rest. B has a half note D3, a quarter rest, and a quarter note E3. Measure 12: V1 has a quarter rest, eighth notes E5 and F#5, a quarter note G#5, and a quarter note A5. V2 has a quarter rest, eighth notes E5 and F#5, a quarter note G#5, and a quarter note A5. V3 has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G#4. B has a quarter note D3, a quarter rest, eighth notes E3 and F#3, and a quarter note G#3. Measure 13: V1 has a half note D5, a quarter rest, and a quarter note E5. V2 has a half note D5, a quarter rest, and a quarter note E5. V3 has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G#4. B has a half note D3, a quarter rest, and a quarter note E3. Measure 14: V1 has a quarter rest, eighth notes E5 and F#5, a quarter note G#5, and a quarter note A5. V2 has a quarter rest, eighth notes E5 and F#5, a quarter note G#5, and a quarter note A5. V3 has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G#4. B has a quarter note D3, a quarter rest, eighth notes E3 and F#3, and a quarter note G#3.

15

V1

V2

V3

B

This musical system contains measures 15 through 18. It features four staves: V1 (Violin 1), V2 (Violin 2), V3 (Viola), and B (Bass). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Measure 15: V1 has a half note D5, a quarter rest, and a quarter note E5. V2 has a half note D5, a quarter rest, and a quarter note E5. V3 has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G#4. B has a half note D3, a quarter rest, and a quarter note E3. Measure 16: V1 has a quarter note F#5, a quarter note G#5, a quarter note A5, and a quarter note B5. V2 has a quarter note F#5, a quarter note G#5, a quarter note A5, and a quarter note B5. V3 has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G#4. B has a quarter note D3, a quarter rest, eighth notes E3 and F#3, and a quarter note G#3. Measure 17: V1 has a quarter note F#5, a quarter note G#5, a quarter note A5, and a quarter note B5. V2 has a quarter note F#5, a quarter note G#5, a quarter note A5, and a quarter note B5. V3 has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G#4. B has a quarter note D3, a quarter rest, eighth notes E3 and F#3, and a quarter note G#3. Measure 18: V1 has a quarter note F#5, a quarter note G#5, a quarter note A5, and a quarter note B5. V2 has a quarter note F#5, a quarter note G#5, a quarter note A5, and a quarter note B5. V3 has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G#4. B has a quarter note D3, a quarter rest, eighth notes E3 and F#3, and a quarter note G#3.

GhostHammer v2.3

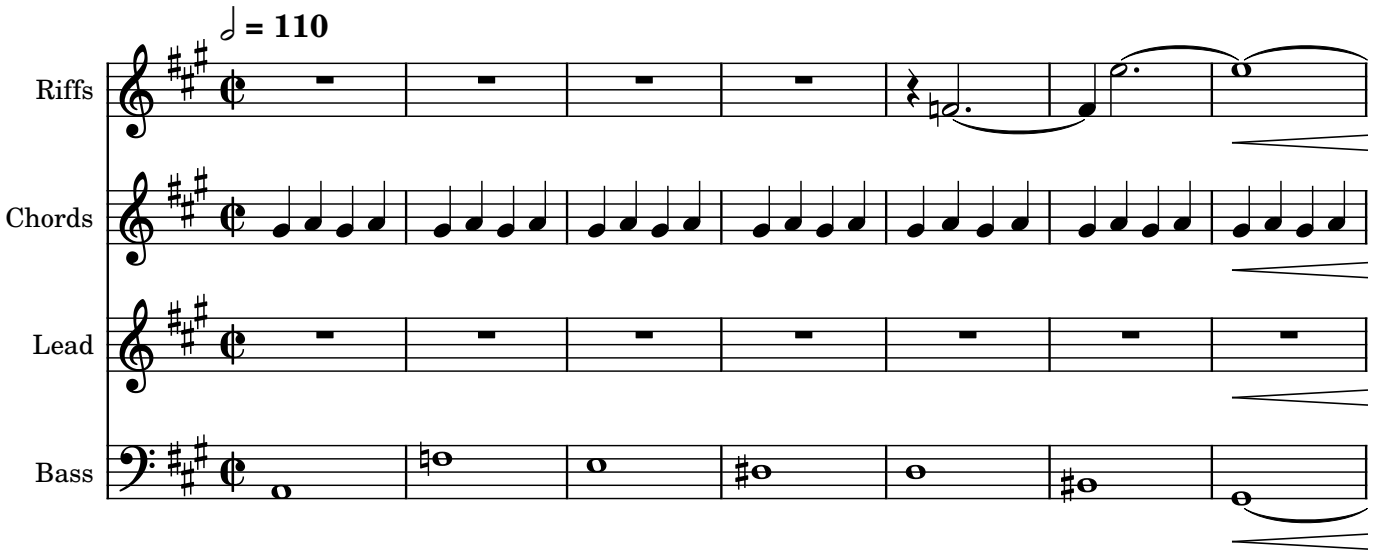
$\text{♩} = 110$

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

Can't touch this Can't touch this

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. ♪ ♪ ♪

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

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 *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.

38

V1

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

V2

B.

41

D

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

B

6

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**

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** 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.
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.

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!

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 image shows a musical score for three staves: L (Lead), V (Voice), and B (Bass). The key signature is A major (three sharps: F#, C#, G#). The score covers measures 13, 14, and 15. Above the staves, the chords for measures 13, 14, and 15 are indicated as Am, G, Am, G, Am, G, and Am. The L staff uses a treble clef and contains eighth notes and rests. The V staff uses a treble clef and contains chords of eighth notes and rests. The B staff uses a bass clef and contains eighth notes and rests. The piece ends with a double bar line and repeat dots in measure 15.

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.

B

V1

V2

V3

B.

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 shows measures 23 and 24 for four parts: V1, V2, V3, and B. The key signature has one sharp (F#). In measure 23, V1 and V2 have quarter notes (F#4 and F#4 respectively), while V3 and B have half notes (F#3 and F#2 respectively). In measure 24, all four parts have whole rests. The staves are grouped with a brace on the left, and the system ends with a double bar line.

Pastime Paradise v2.1

A

Lead

Riffs

Bass

[illegible]

11

The musical score consists of three staves labeled L., R., and B. The L. staff has three measures, each containing a whole rest. The R. staff has three measures of music. The first measure contains a quarter rest, followed by eighth notes G4, A4, and B4, and a quarter rest. The second measure contains a quarter rest, followed by eighth notes A4, B4, and C5, and a quarter rest. The third measure contains eighth notes B4 and A4, followed by a quarter rest, eighth notes G4 and F4, and a quarter rest. The B. staff has three measures. The first measure contains a half note G3. The second measure contains a half note F3. The third measure contains a half note E3.

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.

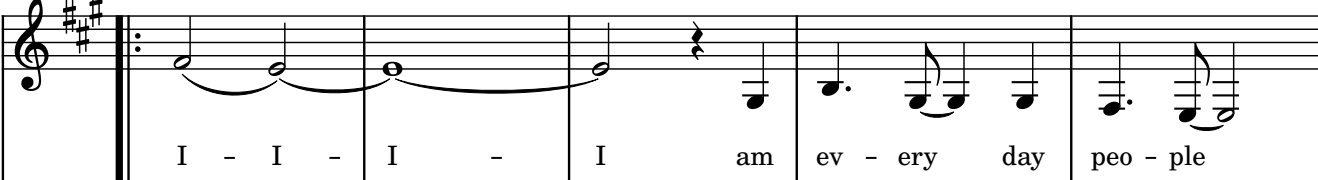
B.


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


2

C

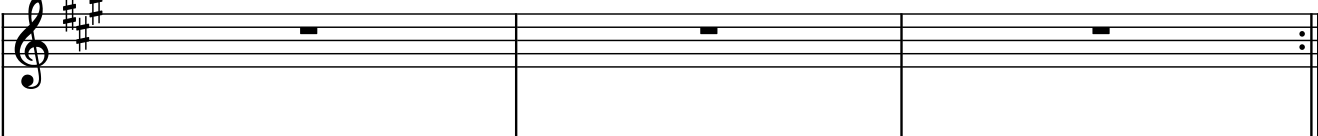
17


V. 


R. 

B. 

22

V. 

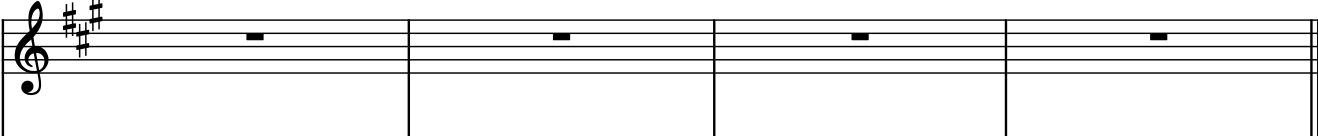
R. 


B. 

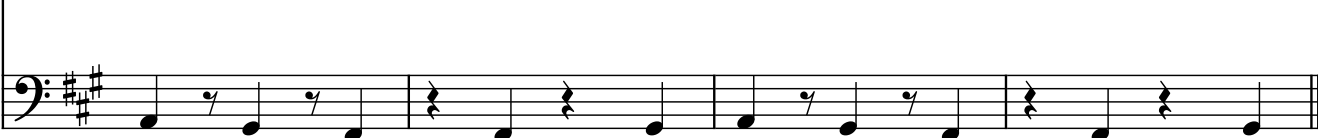
25

D

(solos)

V. 

R. 

B. 

Purple Rain v1.1

♩ = 60

High voice

Riffs

Lead

Bass

A

10

HV

R

(pas à la reprise)

L

B

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**

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

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

p

6

HV

LV

B.

11

B

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

19 **C**

2.

HV

f

() seulement sur dernier C

LV

p

B.

transition

23 2x; 2x; 4x 1., 3. 1. => B, 3. => fin 2.

HV

LV

B.

D

29

HV

LV

B.

32

HV

LV

B.

cresc.

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 show the instrumental introduction with a bass line and rests for the voices.

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 show the vocal entry and instrumental accompaniment.

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.

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 conclude the system with vocal and instrumental lines.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff
mf

Arpeggio
mf
(à partir de 3.)

Bass
mf

1. 2. 3.

8

L. $\text{♩} = 128$

R. *mf*

A. Sax.

B. *f*

A

The musical score is written for a 7-piece band. The first system (measures 1-7) is in common time (C) with a tempo of 90 beats per minute. The Lead part (treble clef) features a melodic line with eighth and quarter notes. The Riff (treble clef) and Arpeggio (treble clef) parts play a rhythmic pattern of eighth notes and quarter notes, with the Arpeggio part starting at measure 3. The Bass part (bass clef) plays a similar rhythmic pattern, also starting at measure 3. The second system (measures 8-11) is in common time with a tempo of 128 beats per minute. The L. part (treble clef) plays a melodic line with eighth and quarter notes. The R. part (treble clef) plays a rhythmic pattern of eighth notes and quarter notes. The A. Sax. part (treble clef) plays a melodic line with eighth and quarter notes. The B. part (bass clef) plays a rhythmic pattern of eighth notes and quarter notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a repeat sign with first, second, and third endings. A section marker 'A' is placed above measure 9.

Fine

14

L.

R.

A. Sax.

B.

19

L.
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. The key signature has one sharp (F#). The L. part (Trumpet) plays a melody of eighth notes with rests. The R. part (Trumpet) plays a melody of eighth notes with rests. The A. Sax. part (Alto Saxophone) plays a melody of eighth notes with rests. The B. part (Bass) plays a melody of eighth notes with rests. The dynamic is *mf* (mezzo-forte).

44

L.

R.

A. Sax.

B.

Measures 44-47. The L. part continues with eighth notes and rests. The R. part continues with eighth notes and rests. The A. Sax. part continues with eighth notes and rests. The B. part continues with eighth notes and rests.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D starts at measure 48. The music is in 4/4 time. The key signature has one sharp (F#). The L. part plays a melody of eighth notes with rests. The R. part plays a melody of eighth notes with rests. The A. Sax. part plays a melody of eighth notes with rests. The B. part plays a melody of eighth notes with rests. The dynamic is *mf* (mezzo-forte).

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

64

D.S. al Coda

L.

R.

A. Sax.

B.

What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.


16


L.

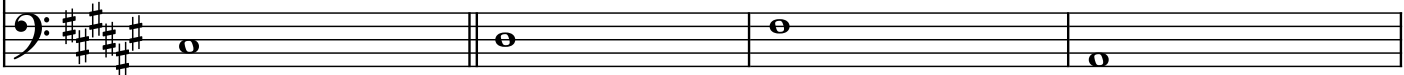
R.

B.

20 C

L. 

R. 

B. 


24

L. 


R. 

B. 

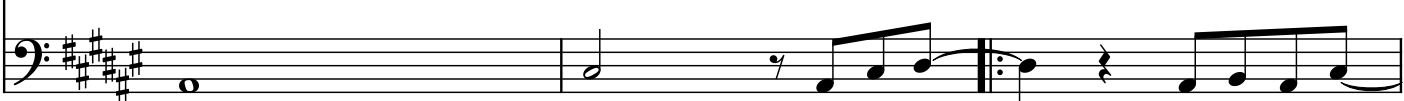
27 D

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

L.
 — — — — —

R.
 — — — — —

B.
 — — — — —

4x Fine

[illegible]

54

L.

R.

B.

54

L.

R.

B.

[illegible]

D.S.