

Bass

1999 v2.1

C Instrument

Prince

**A**



14



23



32



Lead 1

1999 v2.1

Prince

**A**  
**C Instrument**



Lead 2

# 1999 v2.1

Prince

**A**  
**C Instrument**



Riff

# 1999 v2.1

C Instrument

Prince

**A**



10



19



28



39



Bass

# Brooklyn v1.1

## C Instrument

$\text{♩} = 104$

Cm<sub>2</sub> A♭ B♭ Cm<sub>4</sub> Cm G<sub>5</sub> Cm<sub>6</sub> A♭ B♭ Cm<sub>8</sub> Cm G<sub>9</sub> Cm<sub>10</sub> A♭ B♭

Bass  4 - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

Bass  4 - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

**A**

11 Cm<sub>12</sub> Cm G<sub>13</sub> Cm A♭<sub>14</sub> B♭<sub>15</sub> Cm

B.  - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

16 Cm G **B**<sub>17</sub> Cm A♭<sub>18</sub> B♭<sub>19</sub> Cm<sub>20</sub> Cm G

B.  - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

21 Cm<sub>22</sub> A♭ B♭<sub>23</sub> Cm<sub>24</sub> Cm G<sub>25</sub> Cm

B.  - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

**C**

26 A♭ B♭<sub>27</sub> Cm<sub>28</sub> Cm G<sub>29</sub> Cm A♭<sub>30</sub> B♭

B.  - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

**D**

31 Cm<sub>32</sub> Cm G<sub>33</sub> Cm G<sub>34</sub> Fine<sub>35</sub> Cm

B.  - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

36 A♭ B♭<sub>37</sub> Cm<sub>38</sub> Cm<sub>39</sub> Cm A♭<sub>40</sub> B♭

B.  - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

41 Cm<sub>42</sub> Cm G

B.  - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

Chords

# Brooklyn v1.1

$\text{♩} = 104$  **A**  
C Instrument

Chords

8 9 17 18 19 20 21 22 23 24 25 29

**B**

**C**

4

29

Measure numbers: 8, 9, 17, 18, 19, 20, 21, 22, 23, 24, 25, 29.

30 31 32 33 34 35

**D**

1. 2.

Fine

4

Measure numbers: 30, 31, 32, 33, 34, 35.

39 40 41 42

4

Measure numbers: 39, 40, 41, 42.

Lead 1  
C Instrument

Brooklyn v1.1

**D** = 104

Lead 1

L1

A

B

C

27 28 29 30 31

1. 2.

32 33 34 Fine

D

35 36 37

38 39 40

41 42

# Lead 2

## C Instrument

# Brooklyn v1.1

**Lead 2**

**A**

**B**

**C**

**D**

Bass

# Buyo & co v2.2

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

C Instrument

$\text{♩} = 180$   
Swing

**B**

**C**



10



18

**D**



26

**E**



33

**F**



39



46

**G**



**Fine**

53



59



66



Lead 1

# Buyo & co v2.2

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

**A**

$\text{♩} = 180$  **B**

C Instrument

Swing

**4**

**3**

**C**

Musical score for section A, measures 19-22. The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. Measure 19 starts with a bass note followed by a sixteenth-note pattern. Measure 20 continues the bass line with a sixteenth-note pattern. Measure 21 begins with a bass note followed by a sixteenth-note pattern. Measure 22 concludes with a bass note followed by a sixteenth-note pattern.

**D**

Musical score for section B, measures 28-30. The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. Measure 28 starts with a bass note followed by an eighth-note pattern. Measure 29 continues the bass line with an eighth-note pattern. Measure 30 concludes with a bass note followed by an eighth-note pattern.

**E**

**F**

Musical score for section C, measures 35-37. The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. Measure 35 starts with a bass note followed by an eighth-note pattern. Measure 36 continues the bass line with an eighth-note pattern. Measure 37 concludes with a bass note followed by an eighth-note pattern.

Musical score for section D, measures 43-45. The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. Measure 43 starts with a bass note followed by an eighth-note pattern. Measure 44 continues the bass line with an eighth-note pattern. Measure 45 concludes with a bass note followed by an eighth-note pattern.

**Fine**

Musical score for section E, measures 50-52. The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. Measure 50 starts with a bass note followed by an eighth-note pattern. Measure 51 continues the bass line with an eighth-note pattern. Measure 52 concludes with a bass note followed by an eighth-note pattern.

Musical score for section F, measures 57-59. The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. Measure 57 starts with a bass note followed by an eighth-note pattern. Measure 58 continues the bass line with an eighth-note pattern. Measure 59 concludes with a bass note followed by an eighth-note pattern.

Musical score for section G, measures 62-64. The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. Measure 62 starts with a bass note followed by an eighth-note pattern. Measure 63 continues the bass line with an eighth-note pattern. Measure 64 concludes with a bass note followed by an eighth-note pattern.

Musical score for section H, measures 67-69. The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. Measure 67 starts with a bass note followed by an eighth-note pattern. Measure 68 continues the bass line with an eighth-note pattern. Measure 69 concludes with a bass note followed by an eighth-note pattern.

Lead 2

# Buyo & co v2.2

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

**A**

$\text{♩} = 180$

C Instrument

Swing **B**



**C**



14



19



**D**



**E**



**F**



>

**G**



>  
**Fine**



>



Bass

# Can't take my eyes off you v1.1

$\text{♩} = 130$  + drums  
**C Instrument**

8      4

This staff shows two measures of bass line. Measure 8 consists of two eighth-note rests followed by a sixteenth-note pattern. Measure 4 follows a similar pattern of eighth-note rests and sixteenth-note pairs.

18

This staff shows a continuation of the bass line from measure 4, consisting of a series of eighth-note pairs.

25 **A** B $\flat$  Dm/B $\flat$  B $\flat$  7

This staff shows four measures of bass line. Measures 25 and 26 begin with eighth-note pairs. Measures 27 and 28 feature eighth-note pairs with some eighth-note rests.

30 E $\flat$  E $\flat$ m B $\flat$

This staff shows four measures of bass line. Measures 30 and 31 begin with eighth-note pairs. Measures 32 and 33 feature eighth-note pairs with some eighth-note rests.

36 C B $\flat$

This staff shows four measures of bass line. Measures 36 and 37 begin with eighth-note pairs. Measures 38 and 39 feature eighth-note pairs with some eighth-note rests.

41 **B** 1. 2. **C**

This staff shows four measures of bass line. Measures 41 and 42 begin with eighth-note pairs. Measures 43 and 44 feature eighth-note pairs with some eighth-note rests.

50 1. 2. D.S.

This staff shows four measures of bass line. Measures 50 and 51 begin with eighth-note pairs. Measures 52 and 53 feature eighth-note pairs with some eighth-note rests. A repeat sign with a 'less' symbol is placed below the staff.

61

This staff shows one measure of bass line. It begins with a half note followed by a quarter note, both with stems pointing down. The dynamic 'p' (piano) is indicated below the note.

High Voice      Can't take my eyes off you v1.1

$\text{♩} = 130$   
C Instrument

15                    **3**

*p*

8                    + drums

12

16

20

A

24                     $\frac{3}{8}$

32

B                    3            1.            2.            C

*f*

41

50                    1.            2.

56                    D.S.            *p*

Low voice

## Can't take my eyes off you v1.1

**C Instrument**

***J = 130*** + drums

15

**A**

15

27

34

**B**

41

**C**

45

52

62

**D.S.**

# Middle Voice Can't take my eyes off you v1.1

## C Instrument

A musical score for a bassoon part. The tempo is marked as ♩ = 130. The key signature is B-flat major (two flats). The time signature is 4/4. The bassoon plays a continuous line of eighth notes, with some notes having grace marks and others having stems. There are several rests indicated by vertical dashes. The score ends with the instruction "+ drums".

12

A musical score page showing measures 15 and 16. The key signature is one flat, and the time signature is common time. Measure 15 starts with a bass note followed by a series of eighth and sixteenth notes. Measure 16 begins with a bass note, followed by a dynamic instruction 'p' (piano), and then continues with a series of eighth and sixteenth notes.

21

Musical score for orchestra, page 15, measures 15-16. The score consists of two systems of music. The first system starts with a bassoon playing a sustained note, followed by a dynamic instruction 'p' (piano). The second system begins with a forte dynamic 'f'. The vocal parts sing 'O' and 'W' respectively. The piano part has a eighth-note pattern. The vocal parts sing 'W' and 'O' respectively. The piano part has a eighth-note pattern.

37

A musical score page showing measures 15 and 16. The key signature is one flat, and the time signature is common time. Measure 15 starts with a rest followed by a bass note. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure 16 begins with a bass note, followed by a melodic line with eighth and sixteenth notes. The score includes dynamic markings like forte and piano, and rehearsal marks.

43

Musical score for orchestra, page 43, measures 15-16. The score consists of two staves. The top staff shows a bassoon playing eighth-note chords, with a dynamic 'v' below the first two notes. The bottom staff shows a cello playing eighth-note chords. Measure 15 ends with a repeat sign and a double bar line. Measure 16 begins with a first ending (1.) and continues the bassoon's eighth-note chords. Measure 17 begins with a second ending (2.) and features a sustained note with a wavy line above it, followed by a bassoon solo.

49

49

15

1. 3 || 2. D.S.

This image shows the bassoon part for page 15, starting at measure 49. The key signature is one flat. The first ending (labeled '1.') consists of two measures of eighth-note chords. The second ending (labeled '2.') begins with a single eighth note followed by a sixteenth-note grace note, then continues with eighth-note chords. The section ends with a repeat sign and two endings, labeled '3' and '2.'. The third ending (labeled '3') starts with a single eighth note followed by a sixteenth-note grace note, then continues with eighth-note chords. The section ends with a repeat sign and two endings, labeled '2.' and 'D.S.' (Da Capo). The fourth ending (labeled 'D.S.') starts with a single eighth note followed by a sixteenth-note grace note, then continues with eighth-note chords.

60

Musical score for orchestra, page 15, measures 15-16. The score consists of two systems of music. The top system is for strings (Violin I, Violin II, Viola, Cello) and the bottom system is for woodwinds (Oboe, Clarinet, Bassoon). The key signature is one flat, and the time signature is common time. Measure 15 starts with a bassoon solo followed by a dynamic instruction 'p' (pianissimo). Measure 16 begins with a forte dynamic. The woodwind section has sustained notes throughout measure 16.

Bass

# Chameleon v2.2

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

$\text{♩} = 80$

**A**

1

8

**B**

4x

**C**

15

22

**D**

29

**D'**

Fine

**E** Go drums go

36

Solos!

D.C.

36

Chords

# Chameleon v2.2

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

$\text{♩} = 80$  **A**

4

13 **C**

4x

22 **D**

**D'**

31 Fine **E** Go drums go **4** Solos! D.C.

8 8

Lead

# Chameleon v2.2

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

$\text{♩} = 80$

**A** 4 3 **B**

12 4x **C**

**D**

20 **D'** Fine **E** Go drums go Solos! **4** **3** D.C.

<img alt="Musical score for Lead instrument showing measures 12-29. Measure 12: 4x (C) pattern. Measure 13: 4 eighth notes. Measure 14: 3 eighth notes. Measure 15: 4 eighth notes. Measure 16: 3 eighth notes. Measure 17: 4 eighth notes. Measure 18: 3 eighth notes. Measure 19: 4 eighth notes. Measure 20: 3 eighth notes. Measure 21: 4 eighth notes. Measure 22: 3 eighth notes. Measure 23: 4 eighth notes. Measure 24: 3 eighth notes. Measure 25: 4 eighth notes. Measure 26: 3 eighth notes. Measure 27: 4 eighth notes. Measure 28: 3 eighth notes. Measure 29: 4 eighth notes. Measure 30: 3 eighth notes. Measure 31: 4 eighth notes. Measure 32: 3 eighth notes. Measure 33: 4 eighth notes. Measure 34: 3 eighth notes. Measure 35: 4 eighth notes. Measure 36: 3 eighth notes. Measure 37: 4 eighth notes. Measure 38: 3 eighth notes. Measure 39: 4 eighth notes. Measure 40: 3 eighth notes. Measure 41: 4 eighth notes. Measure 42: 3 eighth notes. Measure 43: 4 eighth notes. Measure 44: 3 eighth notes. 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Measure 896: 3 eighth notes. Measure 897: 4 eighth notes. Measure 898: 3 eighth notes. Measure 899: 4 eighth notes. Measure 900: 3 eighth notes. Measure 901: 4 eighth notes. Measure 902: 3 eighth notes. Measure 903: 4 eighth notes. Measure 904: 3 eighth notes. Measure 905: 4 eighth notes. Measure 906: 3 eighth notes. Measure 907: 4 eighth notes. Measure 908: 3 eighth notes. Measure 909: 4 eighth notes. Measure 910: 3 eighth notes. Measure 911: 4 eighth notes. Measure 912: 3 eighth notes. Measure 913: 4 eighth notes. Measure 914: 3 eighth notes. Measure 915: 4 eighth notes. Measure 916: 3 eighth notes. Measure 917: 4 eighth notes. Measure 918: 3 eighth notes. Measure 919: 4 eighth notes. Measure 920: 3 eighth notes. Measure 921: 4 eighth notes. Measure 922: 3 eighth notes. Measure 923: 4 eighth notes. Measure 924: 3 eighth notes. Measure 925: 4 eighth notes. Measure 926: 3 eighth notes. Measure 927: 4 eighth notes. Measure 928: 3 eighth notes. Measure 929: 4 eighth notes. 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Measure 998: 3 eighth notes. Measure 999: 4 eighth notes. Measure 1000: 3 eighth notes.</p>

Bass

# Chnam Oun Dop Pram Mauy / Cyclo v2.0

## C Instrument

Ros Serey Sothea

**A**

6



12

**B0**

1.

2.

Fine

Cy-clo!

18



24

**B1**

29

**B2**

35

2.

D.S.



Lead<sup>16</sup> Chnam Oun Dop Pram Mauy / Cyclo v2.0

**A**  
C Instrument

Ros Serey Sothea

Musical score for C Instrument:

- Staff A:** Key signature: E minor (Em). Time signature: 2/4. Measures 1-9.
- Staff B0:** Key signature: E minor (Em), D major (D), E minor (Em). Time signature: 4/4. Measures 10-14. Includes lyrics "Cy-clo!" and "Fine".
- Staff B1:** Key signature: E major (E). Time signature: 4/4. Measures 17-21. Includes lyrics "Cy-clo!", "chi cy-clo", and "chi cy-clo".
- Staff B2:** Key signature: E major (E). Time signature: 4/4. Measures 22-27. Includes lyrics "chi cy-clo", "chi cy-clo", and "D.S." (Da Capo).

Lead Cycl Chnam Oun Dop Pram Mauy / Cyclo v2.0

**A**  
C Instrument

Ros Serey Sothea

The musical score for the C Instrument consists of four staves of music. Staff 1 (measures 1-9) starts with a dynamic of **A** and a time signature of  $\frac{3}{4}$ . Staff 2 (measures 10-12) shows a transition with a dynamic of **B0**, followed by measures 1. and 2. Staff 3 (measures 13-16) includes vocalizations "Cy-clo!" and ends with a "Fine". Staff 4 (measures 17-20) starts with a dynamic of **B1** and a tempo of "(pas sur soli)". Staff 5 (measures 21-24) shows a transition with a dynamic of **B2**, followed by measures 1. and 2. Staff 6 (measures 25-28) includes vocalizations "Cy-clo!" and ends with a tempo of "(toujours)". Staff 7 (measures 29-32) shows a transition with a dynamic of **2**, followed by measures 1. and 2. Staff 8 (measures 33-36) ends with a dynamic of D.S.

Bass

# Disko Partizani v1.2

**A0**    **A1**  
 $\text{♩} = 90$      $\frac{\text{♩}}{\text{♪}}$   
**C Instrument**

8

1. || 2.

**A2**

17

**A3**

1,2,3. || 4.

Dis-co dis-co par-ti-za - ni!

24

**A4**

1,2,3. || 4. || 4bis.  
D.S.

Par-ti par-ti par-ti-za - ni! Par-ti par-ti

31

**B**

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

Fin D.S.

Chords

# Disko Partizani v1.2

**A0**  
♩ = 90  
**C Instrument**

4

♩ = 90

**C Instrument**

1.

13

2.

1,2,3.

21

4.

f

1,2,3.

27

4.

4bis.

D.S.

Par - ti   par - ti      par - ti - za - ni!      Par - ti   par - ti      Par - ti   par - ti

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

32

Fin.

D.S.

Lead

# Disko Partizani v1.2

**A0**  
 $\angle = 90$   
**C Instrument**

**C Instrument**

**A1**

14 **A2**

20 **A3**

26 **A4**

**B**

31

Fin  
thème 4x, puis solos  
appel disco puis re-thème sur fin

**4** **2** D.S.

Par - ti par - ti

## Riffs

## Disko Partizani v1.2

**C Instrument** $\text{♩} = 90$ 

comme un bourdon !

**1**

**p**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**p**

**9**

**10**

**11**

**A1**

**11**

**12**

**p**

**13**

**14**

**15**

**16**

**17**

**18**

**19**

**A2****A3**

**1.**

**2.**

**4**

**3.**

**4.**

**5**

**A4**

**1,2,3.**

**4.**

**1,2,3.**

**2**

Dis-co dis-co par-ti-za - ni!

**3**

**4**

**5**

**6**

**B**thème 4x, puis solos  
appel diskò puis re-thème sur fin

**4.**

**4bis.**

**D.S.**

Par-ti par-ti par-ti-za - ni!

**5**

**6**

**7**

**Fin**

**D.S.**

**8**

**9**

**10**

## Bass

# Doux et lent v2.0 (C)

**A**  $\text{♩} = 100$

Cm B $\flat$  A $\flat$  Gm Cm

**B**

10

18 x4

Lead

# Doux et lent v2.0 (C)

**A**  $\text{♩} = 100$

15

8

17

**B** Fin : reprise du thème initial  
x4  
**3**

The musical score consists of three staves of music for the Lead part. Staff 1 (measures 1-7) starts with a dynamic of  $\text{♩} = 100$ . Staff 2 (measures 8-14) continues the pattern. Staff 3 (measures 15-17) begins with a dynamic of  $\text{♩} = 100$ , followed by a repeat sign, a measure of rests, and a final measure. Measure 17 concludes with a dynamic of  $\text{♩} = 100$  and a tempo marking of **3**.

# Riffs

# Doux et lent v2.0 (C)

Musical score for piano, page 15, section A. The tempo is 100 BPM. The section starts with a dynamic of  $\text{f} \text{ pas au début}$ . The score consists of three staves: bass, treble, and piano (pedals). Measure 15: Bass:  $B\flat$ , Treble:  $(B)$ , Pedals:  $(D)$ ,  $(A)$ ; Bass:  $B\flat$ , Treble:  $(D)$ , Pedals:  $(A)$ ; Bass:  $B\flat$ , Treble:  $(A)$ , Pedals:  $(D)$ . Measure 16: Bass:  $B\flat$ , Treble:  $(B)$ , Pedals:  $(B)$ ,  $(D)$ ; Bass:  $B\flat$ , Treble:  $(D)$ , Pedals:  $(D)$ ,  $(B)$ ; Bass:  $B\flat$ , Treble:  $(B)$ , Pedals:  $(B)$ . Measure 17: Bass:  $B\flat$ , Treble:  $B$ , Pedals:  $D$ ; Bass:  $B\flat$ , Treble:  $B$ , Pedals:  $D$ ; Bass:  $B\flat$ , Treble:  $B$ , Pedals:  $D$ .

9  
15

1.

2.

14

15

B pas sur 1, 2 mais sur 3, 4

A musical score for piano, page 18, system 15. The score is in 2/4 time, B-flat major, and uses a bass clef. It features a single melodic line composed of eighth-note patterns. Vertical strokes above the notes indicate specific rhythmic values: sixteenth-note pairs, eighth-note triplets, and sixteenth-note groups. The score is set against a white background with black musical notation.

Musical score for piano, page 15, measures 20-23. The score consists of two staves. The left staff is for the left hand (bass) and the right staff is for the right hand (treble). Measure 20 starts with a bass note followed by a series of eighth notes. Measure 21 begins with a bass note, followed by a sixteenth-note pattern. Measure 22 starts with a bass note, followed by a sixteenth-note pattern. Measure 23 starts with a bass note, followed by a sixteenth-note pattern. The right hand part is identical across all three measures. The score concludes with a repeat sign and the instruction "x4".

Bass

# I'll Fly Away v1.2

C Instrument

$\text{♩} = 100$

This musical staff shows a bass line in 4/4 time. The notes are eighth notes. The key signature changes at various points: C major, F major, C major, C major, Dm major, G major, C major, and C major. Measure numbers 1 through 8 are indicated above the staff. A box labeled 'A' is positioned in the upper right corner of the staff.

10

This musical staff continues the bass line from section A. The notes are eighth notes. The key signature changes at various points: F major, C major, C major, Dm major, G major, C major, and C major. Measure number 10 is indicated above the staff. A box labeled 'B' is positioned in the upper right corner of the staff.

19

This musical staff concludes the bass line. The notes are eighth notes. The key signature changes at various points: F major, C major, C major, Am major, Dm major, G major, C major, and C major. Measure number 19 is indicated above the staff.

Purple Brein

**A**

**B**

Lead 1

# I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$   
C Instrument

8

**A**

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

13

**B**

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

19

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

Lead 2

# I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$  **A**  
C Instrument



A musical staff in 16/4 time, featuring a bass clef and a key signature of one sharp. The staff begins with a measure of eighth-note pairs followed by a measure of eighth-note pairs with a sharp sign. It then transitions to a measure of eighth-note pairs with a sharp sign, followed by a measure of eighth-note pairs with a sharp sign. The next measure shows a single eighth note followed by a measure of two eighth notes. The final measure consists of eighth-note pairs.

Riff

# I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$  **A**  
C Instrument



Musical staff for measure 13. The staff begins with a sixteenth-note pattern of eighth-note pairs. The key signature changes to no sharps or flats (A major), and the time signature changes to 3/4. A box labeled **B** is positioned above the staff.

Musical staff for measure 18. The staff begins with a sixteenth-note pattern of eighth-note pairs. The key signature changes back to one sharp (F# major), and the time signature changes back to 4/4. The staff ends with a fermata over the final note.

Bass

# Freed from desire v1.4

Purple Brein

**A**

$\text{♩} = 130$

**B**

C Instrument

8      8      **C**      8      **D**      8      **E**

36

40      **A2**

44

49      **B2**

54      **C2**

63      **D2**      8      **E2**

76

80      **A3**

84

The musical score consists of ten staves of bass clef music. The first staff begins with a tempo marking of  $\text{♩} = 130$ . It features a sequence of eighth notes followed by sixteenth-note patterns labeled A, B, C, D, and E. Subsequent staves continue this pattern, with sections A2, B2, C2, D2, E2, and A3 appearing at various points. Measure numbers 36, 40, 44, 49, 54, 63, 76, 80, and 84 are indicated above the staves. The music is set in 4/4 time with a key signature of two flats.

Lead 1

# Freed from desire v1.4

Purple Brein

**A**

$\text{♩} = 130$

C Instrument

Musical score for Lead 1, section A. The score consists of two staves. The top staff starts with a rest followed by a sixteenth-note rest, then a sixteenth-note eighth-note pair. The bottom staff starts with a sixteenth-note eighth-note pair. Both staves continue with a repeating pattern of sixteenth-note pairs.

Musical score for Lead 1, section A continuation. The score consists of two staves. The top staff starts with a sixteenth-note eighth-note pair. The bottom staff starts with a sixteenth-note eighth-note pair. Both staves continue with a repeating pattern of sixteenth-note pairs.

Musical score for Lead 1, section C. The score consists of two staves. The top staff starts with a sixteenth-note eighth-note pair. The bottom staff starts with a sixteenth-note eighth-note pair. Both staves continue with a repeating pattern of sixteenth-note pairs.

Musical score for Lead 1, section D. The score consists of two staves. The top staff starts with a sixteenth-note eighth-note pair. The bottom staff starts with a sixteenth-note eighth-note pair. Both staves continue with a repeating pattern of sixteenth-note pairs.

Musical score for Lead 1, section D continuation. The score consists of two staves. The top staff starts with a sixteenth-note eighth-note pair. The bottom staff starts with a sixteenth-note eighth-note pair. Both staves continue with a repeating pattern of sixteenth-note pairs.

**E**

Musical score for Lead 1, section E. The score consists of two staves. The top staff starts with a sixteenth-note eighth-note pair. The bottom staff starts with a sixteenth-note eighth-note pair. Both staves continue with a repeating pattern of sixteenth-note pairs.

Musical score for Lead 1, section E continuation. The score consists of two staves. The top staff starts with a sixteenth-note eighth-note pair. The bottom staff starts with a sixteenth-note eighth-note pair. Both staves continue with a repeating pattern of sixteenth-note pairs.

**A2**

41                      7

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

50

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

53

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

55

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

60

la la la la la

65

la la la la la

69

la la la la la

73

**E2**

77

la la la la la

**A3**      8

Lead 2

# Freed from desire v1.4

Purple Brein

**C Instrument**

**A**  $\text{♩} = 130$

**B**

**C**

**D** 4

**E** 3

**A2** 7

**B2**

My love has got no  
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

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

**C2**

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

**D2** 4

**E2** 3

la la

18

31

39

49

51

53

55

65

76



Riff

# Freed from desire v1.4

Purple Brein

C Instrument

A

$\text{♩} = 130$



B



C

D



E



34



A2

39



B2

45



C2

53



D2

65



E2

70





Bass

# Gangster v2.1

## C Instrument

$\text{♩} = 140$

A  
§



7



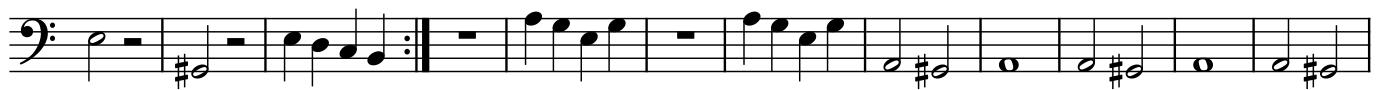
12



B

18

To Coda



C

30

D.S.

Φ



39

D



48

1, 2, 3.

|| 4. ||



Lead

# Gangster v2.1

## C Instrument

**A**

$\text{♩} = 140$

8

18 To Coda

28 D.S.

35

40

48

1, 2, 3.

4.

Ska

# Gangster v2.1

## C Instrument

**A**

$\text{♩} = 140$

This staff shows a bass line with eighth-note patterns. The tempo is set at  $\text{♩} = 140$ . The bass line consists of eighth-note pairs and single eighth notes, primarily in the lower half of the bass clef range.

7

Continuation of the bass line from section A, starting at measure 7. The pattern of eighth-note pairs and single notes continues across the measures.

12

Continuation of the bass line from section A, starting at measure 12. The pattern of eighth-note pairs and single notes continues across the measures.

18 To Coda

**B**

Section B begins at measure 18 and leads to the Coda. The bass line consists of eighth-note pairs and single notes, similar to section A. The key signature changes between  $\text{F}^{\#}$  and  $\text{G}^{\#}$ .

26

Continuation of the bass line from section B, starting at measure 26. The pattern of eighth-note pairs and single notes continues across the measures.

32 D.S.

**C**

Section C begins at measure 32 and leads to the Da Capo (D.S.). The bass line consists of eighth-note pairs and single notes, similar to sections A and B. The key signature changes between  $\text{F}^{\#}$  and  $\text{G}^{\#}$ .

43

**D**

Section D begins at measure 43. The bass line consists of eighth-note pairs and single notes, similar to sections A, B, and C. The key signature is  $\text{G}^{\#}$ . A bracket above the staff indicates a repeat, with "1, 2, 3." written above it.

51

**4.**

Final bass line fragment starting at measure 51, labeled 4. The bass line consists of eighth-note pairs and single notes, similar to sections A, B, C, and D.

Bass

# Gavotte v2.2 (C)

**A** Swing

Am G Am C G Am G Am C



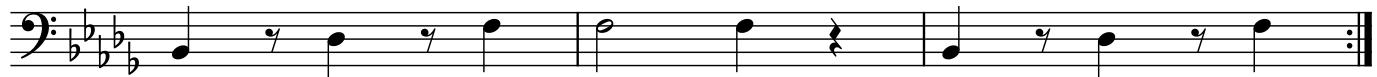
7

**B**

Am Em Am Em C Am Em Am Em C Em Em



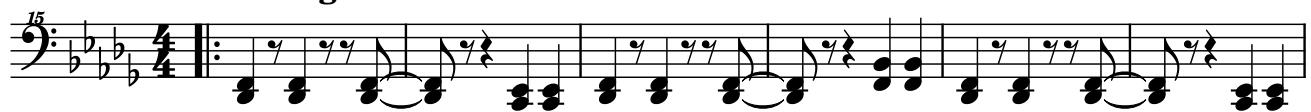
14 Am Am C Em Em Am Am C



Riff

# Gavotte v2.2 (C)

**A** Swing



**B**



12



## Theme

# Gavotte v2.2 (C)

**A** Swing

15

6

B

12

C

Bass

## GhostHammer v2.3

**C Instrument**

*J = 110*

A1

13

20

A2

27

A3

37

1.      2.      2 bis

D.S. *J = 130*      Fine

B1

50

B2

62

“ “ 1,2,3. “ ” | 4. D.S.

B3

Chords

# GhostHammer v2.3

## C Instrument

*J = 110*

The sheet music for the C instrument consists of several sections:

- A1:** Measures 8-16. Includes a section labeled "Ghost - bus-ters!".
- A2:** Measures 17-25. Includes a section labeled "Ghost - bus-ters!".
- A3:** Measures 26-34. Includes a section labeled "Ghost - bus-ters!".
- B1:** Measures 35-43. Includes sections labeled "1.", "2.", "2 bis", and "3". The tempo is *J = 130*. The section "2 bis" ends with a "Fine" instruction.
- B2:** Measures 49-57. Includes sections labeled "3", "Can't touch this", "Can't touch this", and "p".
- B3:** Measures 58-66. Includes sections labeled "1 et 3", "1,2,3.", "4.", and "Stop!".
- D.S. (Dynamic Sustaining):** Measures 67-75. Includes sections labeled "D.S.", "Ham - mer time", and "D.S.".

Lead

# GhostHammer v2.3

**A1**  
 $\text{♩} = 110$   $\frac{\%}{\text{♩}}$   
C Instrument

Musical score for section A1. It consists of two staves of bass clef music. The first staff has measures 10, 4, and 5. Measure 10 starts with a bass note followed by a rest. Measures 4 and 5 show various rests and slurs. The second staff continues with measure 5, followed by measures 6, 7, and 8, which end with a double bar line. The tempo is  $\text{♩} = 110$  and the time signature is  $\frac{\%}{\text{♩}}$ . The section is labeled "C Instrument". A bracket below the staves indicates a dynamic change, and the lyrics "Ghost - bus-ters!" are written below the second staff.

Musical score for section A3. It shows a single staff of bass clef music starting at measure 25. The melody consists of eighth and sixteenth notes. The section ends with a double bar line.

Musical score for section B1. It shows a single staff of bass clef music starting at measure 37. The melody includes eighth and sixteenth notes. The section ends with a double bar line. The tempo is  $\text{♩} = 130$  and the time signature is  $\frac{\%}{\text{♩}}$ . The section is labeled "D.S." (Da Capo) and "Fine". The measure numbers 1., 2., and 2 bis are shown above the staff.

Musical score for section B2. It shows a single staff of bass clef music starting at measure 49. The melody consists of eighth and sixteenth notes. The section ends with a double bar line. The tempo is  $\text{♩} = 130$  and the time signature is  $\frac{\%}{\text{♩}}$ . The section is labeled "D.S." (Da Capo) and "Fine". The measure numbers 1, 2, and 3 are shown above the staff. The lyrics "Can't touch this" are written below the staff.

Musical score for section B3. It shows a single staff of bass clef music starting at measure 66. The melody consists of eighth and sixteenth notes. The section ends with a double bar line. The tempo is  $\text{♩} = 130$  and the time signature is  $\frac{\%}{\text{♩}}$ . The section is labeled "D.S." (Da Capo) and "Fine". The measure numbers 1 et 3 and 1, 2, 3 are shown above the staff. The lyrics "Stop!", "Ham - mer time", and "D.S." are written below the staff.

Riffs

# GhostHammer v2.3

$\text{♩} = 110$   
**C Instrument**

**A1**

17 **A2**

Ghost - bus-ters!

**A3**

**B1**

1. 2.  $\text{♩} = 130$  2 bis 2. Fine 3.

49 **B2**

Can't touch this Can't touch this

61 **B3** à partir de 3

1,2,3. 4. D.S. (2eme : who you gonna call?) Stop! Ham-mer time

Bass

# Good Times v1.1 (C)

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

**A**

$\text{♩} = 100$  on introduit les voix : riff, banjo/percu, bar, basse, tp

Musical score for section A, Bass part. The score consists of two staves. The top staff shows a bass line with eighth and sixteenth notes, accompanied by a banjo/percussion line. The bottom staff shows a bass line with eighth and sixteenth notes. The key signature is F# major (one sharp). The tempo is indicated as  $\text{♩} = 100$ . The section is labeled "intro A en boucle, AABBAA / lolo hip hop + sax bar / AA chanté / AABB / Good times !". The bass line starts with a quarter note rest, followed by a dotted half note, then eighth and sixteenth note patterns.

**B**

6 [2.

Musical score for section B, Bass part. The score consists of two staves. The top staff shows a bass line with eighth and sixteenth notes, accompanied by a banjo/percussion line. The bottom staff shows a bass line with eighth and sixteenth notes. The key signature is F# major (one sharp). The section is labeled "intro A en boucle, AABBAA / lolo hip hop + sax bar / AA chanté / AABB / Good times !". The bass line starts with a quarter note rest, followed by a dotted half note, then eighth and sixteenth note patterns.

12

D.C.

Musical score for section C, Bass part. The score consists of two staves. The top staff shows a bass line with eighth and sixteenth notes, accompanied by a banjo/percussion line. The bottom staff shows a bass line with eighth and sixteenth notes. The key signature is F# major (one sharp). The section is labeled "intro A en boucle, AABBAA / lolo hip hop + sax bar / AA chanté / AABB / Good times !". The bass line starts with a quarter note rest, followed by a dotted half note, then eighth and sixteenth note patterns.

High voice

# Good Times v1.1 (C)

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

**A**

$\text{♩} = 100$  6m introduit les voix : riff, banjo/percu, bar, basse, tp [1.]

Bass clef, 15 time signature, key of G major (two sharps). The score consists of two measures of a bass line followed by a vocal line. The lyrics are: "Good times hind these are the good times hind leave your cares be-". The vocal line uses eighth-note patterns and rests.

Good times hind these are the good times hind leave your cares be-

hind hind

**B**

6 [2.] à la reprise

Bass clef, 15 time signature, key of G major (two sharps). The score shows a bass line consisting of eighth-note patterns and rests, starting with a measure of rests followed by a measure of eighth-note pairs.

12 D.C.

Bass clef, 15 time signature, key of G major (two sharps). The score shows a bass line consisting of eighth-note patterns and rests, ending with a measure of eighth-note pairs followed by a repeat sign and a bass note.

Good

Low voice

# Good Times v1.1

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

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

$\text{♩} = 100$  Em7 A7 1.

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

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

$\text{♩} = 100$  Em7 A7 1.

6 **B** 2.

11 D.C.

Riffs

# Good Times v1.1 (C)

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

**A**

$\text{♩} = 100$  6m introduit les voix : riff, banjo/percu, bar, basse, tp



**1.**

**2.**

7 **B**



12

D.C.



Bass

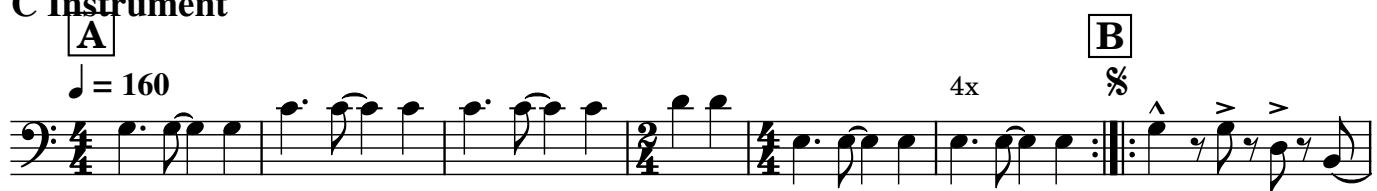
# Hey Ya v2.2

# Outkast

## C Instrument

A

$\text{♩} = 160$



8

3x

C1



14



1

19 CZ



24



30

D.S.

11

1



26

1v

B'

Fine



42

28

Chords

# Hey Ya v2.2

Outkast

C Instrument

**A**

$\text{♩} = 160$

*mf*

4x

**B**

8

**C1**

3x

18

**C2**

4x

25

**D**

D.S. Rien sur reprises 1&2, puis chanté sur 3

He - e-e-e - ya - a

34

**B'**

4x

Hey ya - a

Fine

3x

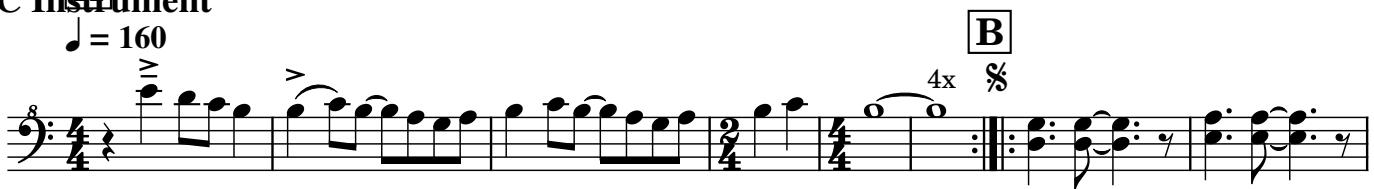
Lead 1

# Hey Ya v2.2

Outkast

C Instrument

$\text{♩} = 160$



9

3x

**C1**

A musical staff for a bass instrument. It features a bass clef, a 4/4 time signature, and a key signature of one sharp. The staff shows a continuous eighth-note pattern with slurs and grace notes. The section is labeled 'C1' in a box at the top right.

15

**C2**

A musical staff for a bass instrument. It features a bass clef, a 4/4 time signature, and a key signature of one sharp. The staff shows a continuous eighth-note pattern with slurs and grace notes. The section is labeled 'C2' in a box at the top right.

21

A musical staff for a bass instrument. It features a bass clef, a 4/4 time signature, and a key signature of one sharp. The staff shows a continuous eighth-note pattern with slurs and grace notes.

27

D.S.

**D**

A musical staff for a bass instrument. It features a bass clef, a 4/4 time signature, and a key signature of one sharp. The staff shows a continuous eighth-note pattern with slurs and grace notes. The section is labeled 'D' in a box at the top right. Below the staff, the lyrics 'shake it shake shake it' are written under the notes.

32

A musical staff for a bass instrument. It features a bass clef, a 4/4 time signature, and a key signature of one sharp. The staff shows a continuous eighth-note pattern with slurs and grace notes. The lyrics 'shake it shake shake it shake it' are written under the notes.

35

4x

**B'**

A musical staff for a bass instrument. It features a bass clef, a 4/4 time signature, and a key signature of one sharp. The staff shows a continuous eighth-note pattern with slurs and grace notes. The lyrics 'shake it like a po-la-roid pic-ture!' are written under the notes.

41

Fine

3x

A musical staff for a bass instrument. It features a bass clef, a 4/4 time signature, and a key signature of one sharp. The staff shows a continuous eighth-note pattern with slurs and grace notes. The section is labeled 'Fine' at the top left.

Lead 2

# Hey Ya v2.2

Outkast

C Instrument

A

Musical staff for section A. Key signature: F major (one sharp). Time signature: 4/4. Tempo: = 160. The staff shows a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The section ends with a repeat sign and the instruction "4x".

B

C1

3x

Musical staff for section B. Key signature: F major (one sharp). Time signature: 2/4. The staff shows a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The section ends with a repeat sign and the instruction "3x".

C2

15

Musical staff for section C2. Key signature: F major (one sharp). Time signature: 4/4. The staff shows a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

21

Musical staff for section C2. Key signature: F major (one sharp). Time signature: 2/4. The staff shows a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

D

D.S.

Musical staff for section D. Key signature: F major (one sharp). Time signature: 2/4. The staff shows a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The section ends with a repeat sign and the lyrics "shake it shake shake it".

32

Musical staff for section D. Key signature: F major (one sharp). Time signature: 4/4. The staff shows a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The lyrics "shake it shake shake it shake it" are written below the staff.

35

4x B'

Musical staff for section B'. Key signature: F major (one sharp). Time signature: 4/4. The staff shows a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The lyrics "shake it like a po-la-roid pic-ture!" are written below the staff.

41

Fine

3x

Musical staff for the final section. Key signature: F major (one sharp). Time signature: 4/4. The staff shows a simple eighth-note pattern. The section ends with a repeat sign and the instruction "3x".

Bass

# Hip Hop medley v2.1

C Instrument

$\text{♩} = 88$

A1  
Φ

Repeating pattern of eighth notes and sixteenth note pairs.

8

Fine 4x C A2 2

Transition section labeled C followed by A2.

17

pre-D 2 D

Section labeled pre-D followed by D.

24

pre-A3 5x 2 A3 5x Accélération 3

Section labeled pre-A3 followed by A3 with an acceleration.

34

$\text{♩} = 110$  E

Section labeled E.

39

Rhythmic pattern of eighth and sixteenth notes.

43

Rhythmic pattern of eighth and sixteenth notes.

Wel-come to Mi - a - mi ben - ve -

46

D.S. 2

Rhythmic pattern of eighth and sixteenth notes.

nu - do a Mi - a - mi

Chords

# Hip Hop medley v2.1

**A1**

$\text{♩} = 88$  

C Instrument

Fine  
4x

Bm Em Bm F#7. Bm Em Bm F#7. Bbm

10 C Bbm A♭ Bbm 6x

A2 Trombone takes the lead!

Bm Em Bm F#7 Bm Em Bm F#7 Bm Em Bm F#7 Bm Em Bm F#7

15 pre-D D C♯m B

21 C♯m G♯m F♯ G♯m 5x 2

24 pre-A3

A3 Bm Em Bm F#7 5x Accélération 3 E C♯m B G♯m AM7 C♯m B

29 G♯m AM7 C♯m B G♯m AM7 C♯m B G♯m AM7 C♯m B G♯m AM7

38 < < < <

45 D.S.

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



Lead

# Hip Hop medley v2.1

**A1**

$\text{♩} = 88$   $\emptyset$   
C Instrument

Fine 4x

**C** Pas les 2 premières fois 6x

4 3

**A2**

**pre-D**

**D** Pas la première fois

13 7 2

**pre-A3**

25 5x

**A3**

$\text{♩} = 110$  Accélération  $\frac{3}{8}$  **E**

29 5x 3

38

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

44

\* \* \* \* \*

D.S.

47

D.S.

Bass

# If the kids are united v2.1

## C Instrument

$\text{♩} = 70$

Musical notation for measures 1-3. The key signature is A major (no sharps or flats). The time signature is 4/4. The bass line consists of eighth-note patterns. The lyrics are: Mi-ners u - ni-ted will ne-ver be de-fa-ted Mi-ners u - ni-ted will.

4

Musical notation for measure 4. The bass line continues with eighth-note patterns. The lyrics are: ne-ver be de-fa-ted.

10

Musical notation for measure 10. The bass line starts with eighth-note pairs followed by sixteenth-note patterns. A box labeled "A" is placed above the staff.

16

Musical notation for measure 16. The bass line continues with eighth-note pairs and sixteenth-note patterns.

25

Musical notation for measure 25. The bass line continues with eighth-note pairs and sixteenth-note patterns.

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

Musical notation for measure 33. The bass line starts with eighth-note pairs and transitions to sixteenth-note patterns. A box labeled "C" is placed above the staff.

38

Musical notation for measure 38. The bass line continues with sixteenth-note patterns. A box labeled "D" is placed above the staff.

43

Musical notation for measure 43. The bass line continues with sixteenth-note patterns. A box labeled "E" is placed above the staff.

2ème fois vers C3

Voice 1

# If the kids are united v2.1

## C Instrument

*d = 70*

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

ne-ver be de-fea-ted

10 **A** 8 *p*

22

27 **B** *f* If the  
C1 : joué, C2 : chanté,  
C3 : solos (4/4) puis  
fin en reprenant l'intro

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

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

43 **D** 2ème fois vers C3

Voice 2

# If the kids are united v2.1

## C Instrument

*d = 70*

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

4 ne-ver be de-fea-ted

10 **A** *f*

16

21

25 **B**

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

36

40 **D** 2ème fois vers

Bass

I got my mind set on you V1.1  
A (BCD)x2 E F (BCD) B

**C Instrument** **A**  
 $\text{♩} = 140$   
Swing **3** **§** **B** Fine **C**



12



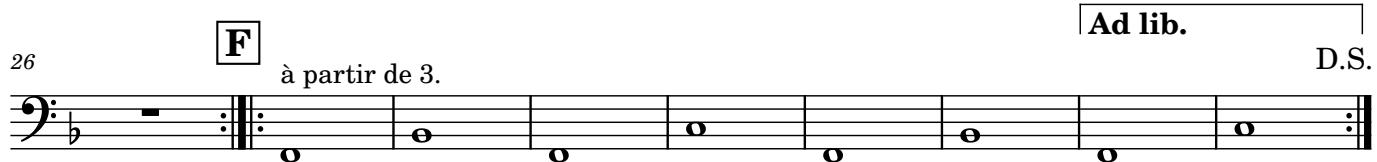
18

**D** **2.** **1.** **E** D.S. **2.**



26

**F** à partir de 3. **Ad lib.** D.S.



Chords

# I got my mind set on you V1.1

C Instrument A (BCD)x2 E F (BCD) B

$\text{♩} = 140$   
Swing

**A**

**B**

Fine

Measures 1 and 2 of both staves are identical, consisting of eighth-note patterns.

9

**C** à la reprise

**D**

1. 1.

Measures 1 and 2 of both staves are identical, consisting of eighth-note patterns.

16

**D**

2.

D.S.

Measures 1 and 2 of both staves are identical, consisting of eighth-note patterns.

23

**E**

**F** à partir de 2.

Measures 1 and 2 of both staves are identical, consisting of eighth-note patterns.

29

**Ad lib.**

D.S.

Measures 1 and 2 of both staves are identical, consisting of eighth-note patterns.

Lead

# I got my mind set on you V1.1

A (BCD)x2 E F (BCD) B

C Instrument

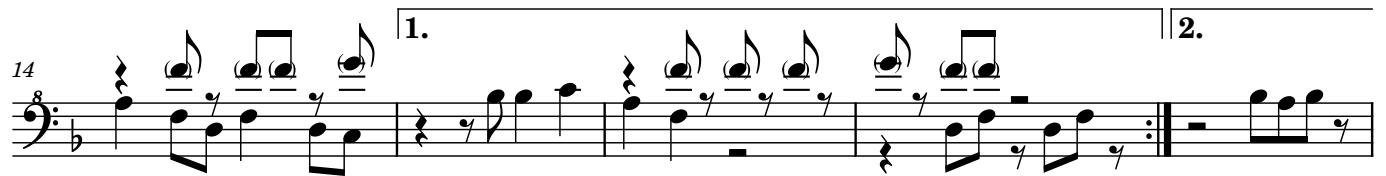
$\text{♩} = 140$

Swing

§

B

Fine



Bass

# Insurrection v1.1

## C Instrument

**A**

$\text{♩} = 110$

Musical score for Bass instrument, section A. The score consists of two staves. The first staff starts with a bass clef, a key signature of four flats, and a common time signature. It features eighth-note patterns with grace notes and slurs. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth-note patterns with grace notes and slurs.

11

**B**

Musical score for Bass instrument, section B. The score consists of two staves. The first staff starts with a bass clef, a key signature of four flats, and a common time signature. It features eighth-note patterns with grace notes and slurs. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth-note patterns with grace notes and slurs.

22

Musical score for Bass instrument, section C. The score consists of two staves. The first staff starts with a bass clef, a key signature of four flats, and a common time signature. It features eighth-note patterns with grace notes and slurs. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth-note patterns with grace notes and slurs.

33

**C**

Solos après 2 tours

Musical score for Bass instrument, section D. The score consists of two staves. The first staff starts with a bass clef, a key signature of four flats, and a common time signature. It features eighth-note patterns with grace notes and slurs. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth-note patterns with grace notes and slurs.

43

**D**

Musical score for Bass instrument, section E. The score consists of two staves. The first staff starts with a bass clef, a key signature of four flats, and a common time signature. It features eighth-note patterns with grace notes and slurs. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth-note patterns with grace notes and slurs.

52

Musical score for Bass instrument, section F. The score consists of two staves. The first staff starts with a bass clef, a key signature of four flats, and a common time signature. It features eighth-note patterns with grace notes and slurs. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth-note patterns with grace notes and slurs. The section concludes with a repeat sign and the instruction "D.C." (Da Capo).

Chords

# Insurrection v1.1

C **I**nstrument

$\text{♩} = 110$

Musical score for section C. The bass line consists of eighth-note chords. Measure 1 starts with a bass note followed by a chord. Measures 2 through 6 show a repeating pattern of two eighth-note chords. Measures 7 through 10 show a similar pattern. Measures 11 through 14 show a continuation of the pattern. Measures 15 through 18 show a final pattern before a repeat sign.

Musical score for section B. The bass line consists of eighth-note chords. Measures 11 through 14 show a repeating pattern of two eighth-note chords. Measures 15 through 18 show a continuation of the pattern. Measures 19 through 22 show a final pattern before a repeat sign.

Musical score for section C. The bass line consists of eighth-note chords. Measures 25 through 28 show a repeating pattern of two eighth-note chords. Measures 29 through 32 show a continuation of the pattern. Measures 33 through 36 show a final pattern before a repeat sign. A text annotation "C Solos après 2 tours" is placed above the staff.

Musical score for section D. The bass line consists of eighth-note chords. Measures 49 through 52 show a repeating pattern of two eighth-note chords. Measures 53 through 56 show a continuation of the pattern. Measures 57 through 60 show a final pattern before a repeat sign. A text annotation "D.C." is placed at the end of the staff.

Lead

# Insurrection v1.1

**A**  
 $\text{♩} = 110$       **B**  
**C Instrument**

**16**      **16**

**C** Solos après 2 tours

This block contains two measures of music for a bass instrument. Measure 1 starts with a bass clef, a common time signature, and a key signature of four flats. It consists of two half notes followed by a repeat sign. Measure 2 begins with a bass clef, a common time signature, and a key signature of four flats. It consists of two half notes followed by a repeat sign.

39

This block shows a single measure of music for a bass instrument, starting at measure 39. The bass clef is present, along with a key signature of four flats. The measure contains a series of eighth-note patterns.

47

**D**

D.C.

This block shows a single measure of music for a bass instrument, starting at measure 47. The bass clef is present, along with a key signature of four flats. The measure contains a series of eighth-note patterns. Below the staff, there are six groups of three vertical dashes each, indicating a triplets grouping. The measure concludes with a repeat sign and the instruction "D.C." (Da Capo).

Rhythm

# Insurrection v1.1

**A**  
 $\text{♩} = 110$   
**C Instrument**

sur reprise seulement

2 2 2 2

*p*

This musical score shows a bass line in 8th-note patterns. The tempo is indicated as  $\text{♩} = 110$ . The dynamic is *p*. The section is labeled 'sur reprise seulement' and includes measure numbers 2, 2, 2, 2.

11

**B** 16 **C** Solos après 2 tour

2 2 2 2

*p* *p*

This musical score continues the bass line from section A. It includes measure numbers 11, 2, 2, 2, 2. The section is labeled 'Solos après 2 tour' and includes measure numbers 16 and 2.

34

This musical score shows a bass line consisting of eighth-note patterns.

44

**D**

3 3 3

This musical score shows a bass line consisting of eighth-note patterns. A triplet marking is shown below the staff.

52

*ff:* D.C.

3 3 3

This musical score shows a bass line consisting of eighth-note patterns. The dynamic is *ff*. The section concludes with 'D.C.' (Da Capo).

Bass C Instrument

# It's not Unusual v2.0



8

**A**

B.

15

B.

22

**B**

$\frac{3}{4}$

B.

29

B.

36

**C**

B.

43

B.

50

B.

57

**D**

B.

64

1., 2.

|| 3.

D.S.

B.

Lead 1

# It's not Unusual v2.0

**A**

## C Instrument

Lead 1 8

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

L1 13

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

L1 17

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

L1 22

- su - al to see me cry\_ I wa\_nna die\_\_\_

§ 27 **B**

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

L1 32

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

L1 36

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

41 **C**

L1 

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

46

L1 

- pens all the time      love will ne - ver do

51

L1 

what you want it to      why can't this cra-zy love\_ be mine\_\_\_\_\_

59 **D**



1., 2.      | 3.  
D.S.

Lead 2

# It's not Unusual v2.0

**A**  
C Instrument

Lead 2

8 7 8 8 8: 3 -

L2

27 3 2 8 2 9

L2

50 4 D

L2

1., 2. | 3.  
D.S.

Riff C Instrument

It's not Unusual v2.0

Riff

R. 6

**A**

R. 21

**B**

R. 31

R. 41

**C**

R. 53

**D**

1., 2.  
D.S.

R. 67

**3.**

Bass

# It wasn't me v2.1

**A**

$\text{♩} = 188$   
C Instrument

**4**

A musical staff for bass in common time (indicated by '4'). The key signature is C major (no sharps or flats). The bass line consists of eighth and sixteenth notes, primarily on the G string. The first measure is a rest followed by a eighth note. The second measure has an eighth note followed by a sixteenth note. The third measure has an eighth note followed by a sixteenth note. The fourth measure has an eighth note followed by a sixteenth note. The fifth measure has an eighth note followed by a sixteenth note. The sixth measure has an eighth note followed by a sixteenth note. The seventh measure has an eighth note followed by a sixteenth note. The eighth measure has an eighth note followed by a sixteenth note.

**B**

$\text{§}$

12

**C**

A musical staff for bass starting at measure 12. The bass line continues with eighth and sixteenth notes, primarily on the G string. The pattern is identical to section A.

**D**

21

A musical staff for bass starting at measure 21. The bass line continues with eighth and sixteenth notes, primarily on the G string. The pattern is identical to sections A and C.

30

A musical staff for bass starting at measure 30. The bass line continues with eighth and sixteenth notes, primarily on the G string. The pattern is identical to sections A, C, and D.

**E**

(soit appel, soit réponse)

D.S.

A musical staff for bass starting at measure 39. The bass line continues with eighth and sixteenth notes, primarily on the G string. The pattern is identical to sections A, C, and D. The instruction 'D.S.' (Da Capo) is placed at the end of this section.

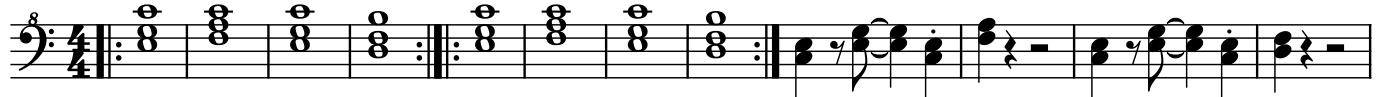
Chords

# It wasn't me v2.1

C Instrument

**A**

$\text{♩} = 188$



**B**

$\% \text{ (percent sign)}$

13

**C**



22

**D**



28



37

**E** (soit appel, soit réponse)



42



it wa-sn't me!

it wa-sn't me!

D.S.

46



it wa-sn't me!

Lead

# It wasn't me v2.1

C Instrument

**A**

**B**

13

21

**D**

*p*

40

**E** (soit appel, soit réponse)

it wa-sn't me!

it wa-sn't

45

me!

it wa-sn't me!

D.S.

Riff

# It wasn't me v2.1

C Instrument

**A**

♩ = 188

8 measures of eighth-note patterns.

**B**

8 8

8 measures of eighth-note patterns with a tempo change to 8.

**D**

23 8

23 measures of eighth-note patterns with a tempo change to 8.

*p*

41 **E** (soit appel, soit réponse)

41 measures of eighth-note patterns with lyrics: it wa-sn't me! it wa-sn't

me!

it wa-sn't me!

D.S.

me! it wa-sn't me! D.S.

Bass

# Loaded v2.1 (C)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$   
F

E♭

B♭



4

1. F | 2. F

The score continues with two measures. Measure 4 begins with a quarter note (F), followed by a sixteenth-note休符 (rest), then eighth-note pairs (F, A, C, E). Measure 5 begins with a sixteenth note (F), followed by eighth-note pairs (F, A, C, E) and a sixteenth-note休符 (rest). The bass clef is present at the beginning of the staff.

Saxophone alto

# Loaded v2.1 (C)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

15

5

15

1.

2.

Saxophone baryton

# Loaded v2.1 (C)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

15

5

15

1.

2.

Saxophone soprano

# Loaded v2.1 (C)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

15

1.      2.

Trombone

# Loaded v2.1 (C)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

The musical score consists of a single staff for Trombone. The key signature is one flat (B-flat). The time signature is common time (indicated by a '4'). The tempo is marked as  $\text{♩} = 90$ . The measure begins with a dotted half note followed by a sixteenth-note pattern of eighth-note pairs. This is followed by a series of eighth-note pairs with various slurs and grace notes. The measure ends with a sixteenth-note pattern. The score then splits into two endings: ending 1 continues with a sixteenth-note pattern, while ending 2 begins with a sixteenth-note pattern.

## Trompette en Do

# Loaded v2.1

## Sous-titre

## Compositeur / Arrangeur

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

Trompette

# Loaded v2.1 (C)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

15: 4 8 | 8 | 8 | 8 | 8 |

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

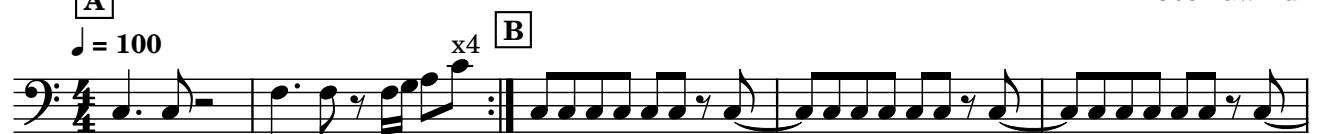
Bass

# Mercy, mercy, mercy v1.0

## C Instrument

**A**  
♩ = 100

Joe Zawinul



6

**C**



13



Lead

# Mercy, mercy, mercy v1.0

## C Instrument

Joe Zawinul

$\text{♩} = 100$

6

11

Voicings

# Mercy, mercy, mercy v1.0

## C Instrument

Joe Zawinul

The musical score for the C instrument consists of three sections: A, B, and C. Section A starts at tempo  $\text{♩} = 100$  with a bass clef and 4/4 time signature. It features a repeating pattern of eighth-note pairs followed by a sixteenth-note pair. Section B follows with a bass clef and 4/4 time signature, containing a sequence of eighth-note pairs and sixteenth-note pairs. Section C begins with a bass clef and 4/4 time signature, showing a mix of eighth-note pairs and sixteenth-note pairs. Measure numbers 8 and 9 are indicated above the staff.

Bass

# Musique Liquide v1.1 (C)

10

x4

A musical score for bassoon, showing two measures. The key signature is B-flat major (two flats). Measure 11 starts with a rest followed by a bassoon note. Measure 12 begins with a bassoon note, followed by a repeat sign, then a bassoon note, another repeat sign, and a series of eighth-note patterns consisting of bassoon and cello notes.

17

x3

A musical score for a bassoon part, showing two measures of music. The key signature is B-flat major (two flats). The first measure consists of six eighth-note strokes. The second measure begins with a repeat sign and contains five eighth-note strokes. The notes are separated by vertical stems.

21

D

A musical score for a bassoon part, showing two measures of music. The key signature is B-flat major (two flats). Measure 11 starts with a dotted half note followed by a sixteenth-note pattern: (dot), (dot). Measure 12 begins with a sixteenth note followed by a sixteenth-note休止符 (dot), (dot).

26

x4, D.C. à la reprise

=> D $\oplus$

A musical score for bassoon, showing measures 11 and 12. The key signature changes from B-flat major to A major at the beginning of measure 12. Measure 11 consists of eighth-note patterns. Measure 12 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 13 starts with a sixteenth-note pattern followed by eighth-note pairs.

High voice

# Musique Liquide v1.1 (C)

**A** Fm Gmb5 C Fm Gmb5 C x4 **B** Fm Ab Gmb5 Fm

5

To Coda à la reprise claps  
8 Gmb5 C x4 Fm x4 4 3 x3

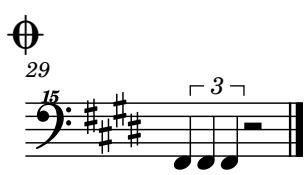
9

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

22

25 **D'**  
x4, D.C. à la reprise  
Fm Ab Gmb5 C7 Fm Ab Gmb5 C7 => D

26



Low voice

# Musique Liquide v1.1

**A**



**B**  
x4

A musical score excerpt for bass (Bass clef) in 15/8 time, 4 flats. It includes a vocal line with rests and a clapping instruction. Measure number 6 is at the beginning. The vocal line starts with eighth-note pairs followed by rests. The clapping instruction is indicated by a bracket under the staff with the text "claps" and "x4 à la reprise".

To Coda à la reprise  
6       $\overbrace{3}^{\text{claps}}$   $\overbrace{3}^{\text{x4}}$  à la reprise

13



18



23

A musical score excerpt for bass (Bass clef) in 15/8 time, 4 flats. It shows a continuous pattern of eighth and sixteenth notes. Measure number 23 is at the beginning. The vocal line starts with eighth-note pairs followed by rests. The instruction "D sur 3, 4 (pas sur 1, 2)" is above the staff, and "x4, D.C. à la reprise" is to the right.

27

A musical score excerpt for bass (Bass clef) in 15/8 time, 4 flats. It shows a continuous pattern of eighth and sixteenth notes. Measure number 27 is at the beginning. The vocal line starts with eighth-note pairs followed by rests. The instruction " $\Rightarrow D$   $\oplus$ " is above the staff, and "3" is written above the final note.

# Riffs

Musique Liquide v1.1 (C)

Bass

# Only you v1.1

intro AB AB A'B AB D

Yazoo

**C** Instrument

**A**

**2**

B<sub>b</sub> F Gm F E<sub>b</sub> B<sub>b</sub> F



**B**

E<sub>b</sub> F B<sub>b</sub> E<sub>b</sub> E<sub>b</sub> F B<sub>b</sub>



**A'**

D.C. al Fine

14 B<sub>b</sub> B<sub>b</sub> F Gm F E<sub>b</sub> B<sub>b</sub> F D.S.

**C**



20



## Voice 1

# Only you v1.1

## intro AB AB A'B AB D

## C Instrument

Yazoo

**A**

**B**

**C**

D.C. al Fine 2ème fois seulement

D.S.

Voice 2

Only you v1.1  
intro AB AB A'B AB D

Yazoo

C Instrument

$\text{♩} = 110$

A musical score for a C instrument. The key signature is one flat, and the time signature is common time. The tempo is marked  $\text{♩} = 110$ . The section starts with a series of eighth-note pairs followed by a measure of eighth-note pairs with a fermata. The section ends with a dynamic  $p$ . The section is labeled [A].

5

$\text{♩} = 110$

A musical score for a C instrument. The key signature is one flat, and the time signature is common time. The tempo is marked  $\text{♩} = 110$ . The section starts with a measure of eighth notes followed by a measure of eighth-note pairs. The section ends with a dynamic  $p$ . The section is labeled [B].

10

$\text{♩} = 110$

A musical score for a C instrument. The key signature is one flat, and the time signature is common time. The tempo is marked  $\text{♩} = 110$ . The section starts with a measure of eighth notes followed by a measure of eighth-note pairs. The section ends with a dynamic  $p$ . The section is labeled [A']. The instruction "D.C. al Fine" is written above the staff.

16

$\text{♩} = 110$

A musical score for a C instrument. The key signature is one flat, and the time signature is common time. The tempo is marked  $\text{♩} = 110$ . The section starts with a measure of eighth notes followed by a measure of eighth-note pairs. The section ends with a dynamic  $p$ . The section is labeled [C]. The instruction "D.S." is written above the staff.

21

$\text{♩} = 110$

A musical score for a C instrument. The key signature is one flat, and the time signature is common time. The tempo is marked  $\text{♩} = 110$ . The section starts with a measure of eighth notes followed by a measure of eighth-note pairs. The section ends with a dynamic  $p$ .

Voice 3

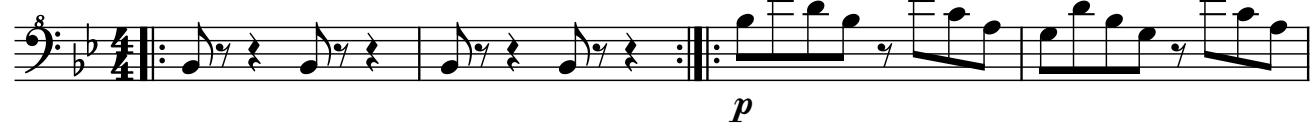
# Only you v1.1

intro AB AB A'B AB D

**C Instrument**

$\text{♩} = 110$

B $\flat$



Yazoo

Musical score for Voice 3, C Instrument, section A. The score consists of four measures. Measures 1-2 show a repeating pattern of eighth notes and sixteenth-note pairs. Measure 3 begins with a bass note followed by a repeat sign. Measure 4 continues the pattern. The key signature is B $\flat$ . The dynamic is  $p$ .

Musical score for Voice 3, C Instrument, section B. The score consists of five measures. Measures 1-4 show a repeating pattern of eighth notes and sixteenth-note pairs. Measure 5 begins with a bass note followed by a repeat sign. The key signature is B $\flat$ .

Musical score for Voice 3, C Instrument, section A'. The score consists of four measures. Measures 1-2 show a repeating pattern of eighth notes and sixteenth-note pairs. Measure 3 begins with a bass note followed by a repeat sign. Measure 4 begins with a bass note followed by a repeat sign. The key signature is B $\flat$ . The dynamic is  $f$ .

Musical score for Voice 3, C Instrument, section C. The score consists of four measures. Measures 1-2 show a repeating pattern of eighth notes and sixteenth-note pairs. Measure 3 begins with a bass note followed by a repeat sign. Measure 4 begins with a bass note followed by a repeat sign. The key signature is B $\flat$ . The dynamic is D.S.

Musical score for Voice 3, C Instrument, section D. The score consists of three measures. Measures 1-2 show a repeating pattern of eighth notes and sixteenth-note pairs. Measure 3 begins with a bass note followed by a repeat sign. The key signature is B $\flat$ .

Bass

# Pastime Paradise v2.1

**A**  
C Instrument

Musical score for section A. The bass clef is on the left. The key signature has two flats. The time signature is 4/4. The measure starts with a bar line followed by a thick vertical bar line. The next measure begins with a dash and contains a bass note followed by a sixteenth-note pair. This pattern repeats for the rest of the section.

Musical score for section C. The bass clef is on the left. The key signature has two flats. The time signature is 4/4. The measure starts with a bass note followed by a sixteenth-note pair. This pattern repeats for the rest of the section.

Musical score for section D. The bass clef is on the left. The key signature has two flats. The time signature is 4/4. The measure starts with a bass note followed by a sixteenth-note pair. This pattern repeats for the rest of the section.

Musical score for section E. The bass clef is on the left. The key signature has two flats. The time signature is 4/4. The measure starts with a bass note followed by a sixteenth-note pair. This pattern repeats for the rest of the section. The section ends with a repeat sign and a colon, followed by a final section starting at measure 37.

**E**  
Fin chantée  
répéter jusqu'à épuisement

Musical score for section F. The bass clef is on the left. The key signature has one sharp. The time signature is 4/4. The measure starts with a bass note followed by a sixteenth-note pair. This pattern repeats for the rest of the section.

Lead

# Pastime Paradise v2.1

**A**  
C Instrument

Musical score for section A. The key signature is one flat (B-flat). The time signature changes to 8/8. The first measure consists of two measures of solid black bars. The second measure has a 'y' symbol above the first note of a sixteenth-note pattern. The third measure has a 'y' symbol above the first note of a sixteenth-note pattern. The fourth measure has a 'y' symbol above the first note of a sixteenth-note pattern. The dynamic is *f*.

Musical score for section B, starting at measure 19. The key signature is one flat (B-flat). The time signature is 8/8. The notes consist of sixteenth-note patterns with 'y' symbols above them. The dynamic is *f*.

Musical score for section C, starting at measure 22. The key signature is one flat (B-flat). The time signature is 8/8. The notes consist of sixteenth-note patterns with 'y' symbols above them. The dynamic is *ff*.

Musical score for section D, starting at measure 25. The key signature is one flat (B-flat). The time signature is 8/8. The notes consist of sixteenth-note patterns with 'y' symbols above them.

Musical score for section E, starting at measure 29. The key signature is one flat (B-flat). The time signature is 8/8. The notes consist of sixteenth-note patterns with 'y' symbols above them. The instruction "répéter jusqu'à épuisement" is written above the staff.

Musical score for section F, starting at measure 33. The key signature is one flat (B-flat). The time signature is 8/8. The notes consist of sixteenth-note patterns with 'y' symbols above them. The instruction "Fin chantée" is written above the staff.

Musical score for section G, starting at measure 40. The key signature is one flat (B-flat). The time signature is 8/8. The notes consist of eighth-note patterns.

Riffs

# Pastime Paradise v2.1

## C Instrument

**A**

8      **B**

12

15      **C**

18

21

24      **D**

30

**E**  
Fin chantée  
répéter jusqu'à épuisement

37

Bass

# People Everyday v1.2

## C Instrument

$\text{♩} = 90$



**A**

8

**B**



2

17 **C**



25 **D** (solos)



Riff

# People Everyday v1.2

## C Instrument

*J = 90*

**A**

**B**

9

**C**

2

**D**

18 (solos)

27

Voices

# People Everyday v1.2

$\text{♩} = 90$  **A**  
**C Instrument**

4

Hey! Hey!

This staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a repeating eighth-note pattern: a note followed by a rest, then two notes followed by a rest. This pattern is repeated three times, with the third repetition ending on a cross (X) indicating a repeat sign. The lyrics "Hey!" are placed under the second and third repetitions.

9 **B**

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

This staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a repeating eighth-note pattern: a note followed by a rest, then two notes followed by a rest. This pattern is repeated three times, with the third repetition ending on a cross (X) indicating a repeat sign. The lyrics "O - o-oh", "[O - o-oh]", "Ye - e-eah", "[Ye - e-eah]", "Oh [Oh]", and "Yeah [Yeah]" are placed under the first, second, and third repetitions respectively.

15

**C**

Oh [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah] I - I - I - I am ev - ery day

This staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a repeating eighth-note pattern: a note followed by a rest, then two notes followed by a rest. This pattern is repeated three times, with the third repetition ending on a cross (X) indicating a repeat sign. The lyrics "Oh [Yeah]", "Oh [Yeah]", "Oh [Yeah]", "Oh [Yeah]", "I - I - I - I am", "ev - ery", and "day" are placed under the first, second, and third repetitions respectively.

21

**D**

(solos)

**3**

**4**

peo - ple

This staff shows a bass clef, a common time signature, and a key signature of one sharp. It features a repeating eighth-note pattern: a note followed by a rest, then two notes followed by a rest. This pattern is repeated three times, with the third repetition ending on a cross (X) indicating a repeat sign. The lyrics "peo - ple" are placed under the first and second repetitions.

Bass

# Pure Imagination v1.2 (C)

AB1AB2CAB1B2

**Intro/fin**

F C F C Dm7 C

**A1**

*d = 120*

1. 2. fin

7 Am7 G G F

**A2**

14

20

**B**

26 F Am C G

**C**

31 D.S.

1. 2. F

37 C F C Dm7 C D

43 G D.S.

Voice 1

# Pure Imagination v1.2 (C)

AB1AB2CAB1B2

**A1**

**Intro/fin**

**4** sur fin seulement

**J = 120**

1. 2. fin

AB1AB2CAB1B2

**A1**

**Intro/fin**

**4** sur fin seulement

**J = 120**

1. 2. fin

12

19 **A2**

25 **B**

32 **C**

D.S.

1. 2.

41

D.S.

Voice 2

# Pure Imagination v1.2 (C)

AB1AB2CAB1B2

**Intro/fin** **4** **A1** **5**

**17** **A2** **2**

**25** **B**

**30** **D.S.** **1.** **2.** **trombones** **C**

**38** **trombones** **trombones** **D.S.**

Bass

# Purple Rain v1.4 (C)

A musical score for a bassoon. The key signature is one flat, and the time signature is common time (indicated by a '4'). The tempo is marked as quarter note = 60. The score consists of two systems. The first system starts with a measure of four eighth-note rests followed by a measure of four eighth notes (open circles). The second system begins with a measure of four eighth notes (open circles), followed by a measure of four sixteenth notes (filled circles), and then a measure of four eighth notes (open circles).

Musical score for bassoon part, page 10, measures 22-23. The score shows two endings. Ending 1 consists of two measures of eighth-note patterns. Ending 2 consists of one measure of an eighth-note pattern followed by a measure of sixteenth-note patterns. Measure 23 begins with a bassoon solo line, indicated by a box labeled 'C' above the staff.

29 **B'** Fin D.S.

A musical staff starting with a bass clef, followed by a B-flat symbol, a quarter note, a fermata, a bar line, and a repeat sign.

High voice

# Purple Rain v1.4 (C)

**A**

**A**

**B**

**C**

(1) 2 tours avant la fin

1. Fine

2.

1. vers C / 2. vers fin

Fin en chantant

D.S.

26

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

Fin en chantant

D.S.

**B**

**C**

(1) 2 tours avant la fin

1. Fine

2.

1. vers C / 2. vers fin

Fin en chantant

D.S.

26

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

Fin en chantant

D.S.

**C**

(1) 2 tours avant la fin

1. Fine

2.

1. vers C / 2. vers fin

Fin en chantant

D.S.

26

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

Fin en chantant

D.S.

**B'**

**C**

(1) 2 tours avant la fin

1. Fine

2.

1. vers C / 2. vers fin

Fin en chantant

D.S.

26

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

Fin en chantant

D.S.

Lead

# Purple Rain v1.4 (C)

**A** Pas à la reprise

**B** § I

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

**C** [1.] [2.] Fin D.S.

Riffs

# Purple Rain v1.4 (C)

**A**



15 **A**

♩ = 60 4

Bass clef, 4/4 time, key signature of one flat. Measures 1-10. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

11 **B** §



15 **B** §

Bass clef, 4/4 time, key signature of one flat. Measures 11-15. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.

19 **C**



15 **C**

Bass clef, 4/4 time, key signature of one flat. Measures 19-23. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest. Measure 23: Rest.

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

25 **B'**



15 **B'**

Bass clef, 4/4 time, key signature of one flat. Measures 25-29. Measure 25: Rest. Measure 26: Rest. Measure 27: Rest. Measure 28: Rest. Measure 29: Rest.

Fin D.S.

## Bass

## September v2.2

**C Instrument**

Bass clef, 4/4 time, key signature of B-flat major (two flats).

Chords: D♭M7, Cm7, Fm, G♭/A♭, D♭M7, Cm7, Fm, A♭7, D♭M7, Cm7, Fm, D♭M7, Cm7, Fm, A♭7, D♭M7, Cm7, Fm, D♭M7, Cm7, Fm, B♭9, Cm7, Fm, B♭9, Cm7, Fm, B♭9, Cm7, Fm, A♭6, A♭6, D♭M7, Cm7, Fm, D♭M7, Cm7, Fm, G♭/A♭, D♭M7, A♭, Fm, E♭, A♭, 3x A♭, Fm, E♭, G♭/A♭, G♭/A♭, G♭/A♭, G♭/A♭, G♭/A♭, G♭/A♭.

Performance notes: Measures 1-6 show eighth-note patterns. Measure 7 starts with a bass line. Measures 11-15 show a return of the eighth-note pattern. Measures 20-25 introduce a new section labeled 'B' with eighth-note patterns. Measures 30-37 introduce a new section labeled 'C' with eighth-note patterns. Measures 42-48 introduce a new section labeled 'D' with eighth-note patterns. Measures 55-61 conclude the piece.

61



Fills

# September v2.2

## C Instrument

The sheet music consists of ten staves of musical notation for a C instrument. The key signature is three flats, and the time signature varies between common time and 8/8. The music includes several fills, each labeled with a letter in a box:

- Staff 1:** Measures 1-5.
- Staff 2:** Measure 6, labeled **A**.
- Staff 3:** Measures 14-18.
- Staff 4:** Measures 21-25, labeled **B**.
- Staff 5:** Measures 28-32.
- Staff 6:** Measures 34-38, labeled **C**.
- Staff 7:** Measures 40-44, labeled **D**.
- Staff 8:** Measures 45-49.
- Staff 9:** Measures 50-54, labeled **3x**.
- Staff 10:** Measures 55-59.

The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, along with rests and grace notes.

Lead 1

# September v2.2

## C Instrument

Intro      6

12

18

23

33

39

45

50

54

60

A

B

C

D

3x

Lead 2

# September v2.2

## C Instrument

The sheet music consists of eight staves of musical notation for a C instrument. The key signature is three flats, and the time signature is common time (indicated by '4'). The music includes various performance markings such as grace notes, slurs, and dynamic changes (e.g.,  $\text{f}$ ,  $\text{ff}$ ). Four sections are labeled:

- A**: Located at measure 8, indicated by a bracket over measures 6-7.
- B**: Located at measure 21, indicated by a bracket over measures 20-22.
- C**: Located at measure 34, indicated by a bracket over measures 33-35.
- D**: Located at measure 40, indicated by a bracket over measures 39-41. The instruction "troisième fois seulement" is written next to it.

Measure numbers are present at the beginning of several staves: 8, 21, 28, 34, 40, 45, 52, and 58. Measure 45 includes a repeat sign and a double bar line. Measure 52 includes a double bar line and a repeat sign. Measure 58 includes a double bar line and a repeat sign. Measures 28 through 34 are grouped under section C. Measures 39 through 41 are grouped under section D. Measures 45 through 52 are grouped under section E. Measures 58 through 65 are grouped under section F.

Bass

# Skyfall v1.1

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

**Intro/fin**

**A**

Musical notation for section A, starting at measure 86. The key signature is B-flat major (two flats). The time signature is 4/4. The notes consist of eighth and sixteenth notes, primarily in the bass clef.

7

**B**

Musical notation for section B, starting at measure 7. The key signature is B-flat major (two flats). The time signature is 4/4. The notes consist of eighth and sixteenth notes, primarily in the bass clef.

13

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

Musical notation for sections 1 and 2, starting at measure 13. The key signature is B-flat major (two flats). The time signature is 4/4. The notes consist of eighth and sixteenth notes, primarily in the bass clef. The section ends with a repeat sign and two endings.

20

**C**

**transition**

**1., 3.**

**2.**

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

Musical notation for transition section C, starting at measure 20. The key signature is B-flat major (two flats). The time signature is 4/4. The notes consist of eighth and sixteenth notes, primarily in the bass clef. The section ends with a repeat sign and two endings.

32

=> C

Musical notation for section D, starting at measure 32. The key signature is B-flat major (two flats). The time signature is 4/4. The notes consist of eighth and sixteenth notes, primarily in the bass clef.

High Voice

# Skyfall v1.1

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

**[Intro/Fin]** **A**

8  
4 8 | **p**

**B**

8 |

**C**

15 | 1. | 2. | **f**

**transition** 2x; 2x; 4x | 1., 3. | 2.  
21 | 1.=> B, 3.=> fin

21 |

**D**

30 |

35 | **cresc.** - - | **ff** | => C

35 |

Low voice

# Skyfall v1.1

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

The musical score consists of several staves of music for a low voice and a C instrument. The score is divided into sections labeled A, B, C, and D, with transitions between them.

**Section A:** The first section starts with an **Intro/fin** (measures 1-7). It features a bass clef, a key signature of one flat, and a time signature of 4/4. Measure 7 ends with a fermata over the vocal line.

**Section B:** The second section begins with a measure starting with a bass note. It includes a dynamic instruction **0 à la reprise**. The section ends with a fermata over the vocal line.

**Section C:** The third section starts with a bass note. It includes a dynamic instruction **() seulement sur dernier C**. The section ends with a dynamic **p**.

**Transition:** The transition section starts with a dynamic **2x; 2x; 4x**. It features a bass clef, a key signature of one flat, and a time signature of 4/4.

**Section D:** The fourth section starts with a bass note. It includes dynamic instructions **1., 3. 1.=> B, 3.=> fin** and **2.** The section ends with a dynamic **cresc.** followed by a fermata over the vocal line.

**Final Measures:** The final measures show a bass line with a dynamic **ff** and a dynamic instruction **=> C**.

Bass

# Stand By Me v1.2

C Instrument

A

♩ = 130



Purple Brein / Lucky Chops

B

8



15



C

22



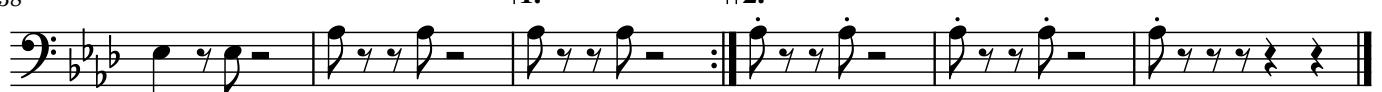
30



38

1.

2.



Voice 1

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

C Instrument

Musical score for section A, measures 7-14. The score consists of two staves. The top staff is a treble clef staff with a 4/4 time signature, featuring a bassoon part. The bottom staff is a bass clef staff with a 4/4 time signature, featuring a piano part. Measure 7 starts with a bassoon rest followed by eighth-note patterns. Measure 8 begins with a piano eighth-note pattern. Measures 9-14 show alternating bassoon and piano patterns.

Musical score for section A, measures 15-20. The top staff continues with the bassoon part, while the piano part begins a new melodic line with eighth-note patterns. Measure 15 starts with a piano eighth-note pattern. Measures 16-20 show alternating bassoon and piano patterns.

**B**

Musical score for section B, measures 21-26. The bassoon part continues with eighth-note patterns. The piano part starts with a eighth-note pattern in measure 21. Measures 22-26 show alternating bassoon and piano patterns.

Musical score for section B, measures 27-32. The bassoon part continues with eighth-note patterns. The piano part starts with a eighth-note pattern in measure 27. Measures 28-32 show alternating bassoon and piano patterns.

Musical score for section B, measures 33-38. The bassoon part continues with eighth-note patterns. The piano part starts with a eighth-note pattern in measure 33. Measures 34-38 show alternating bassoon and piano patterns.

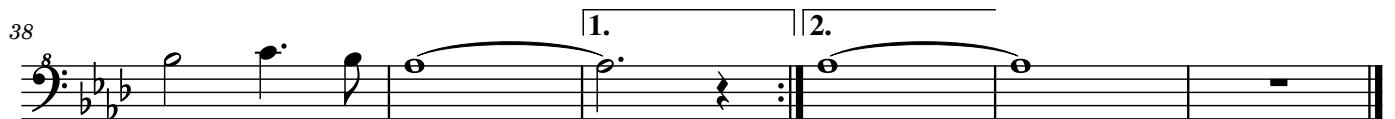
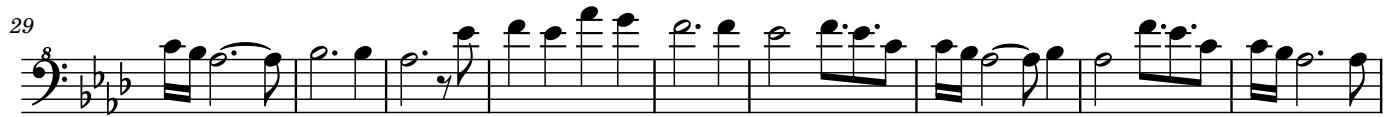
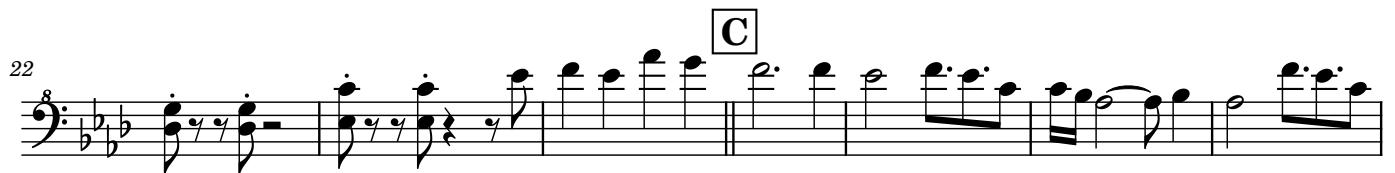
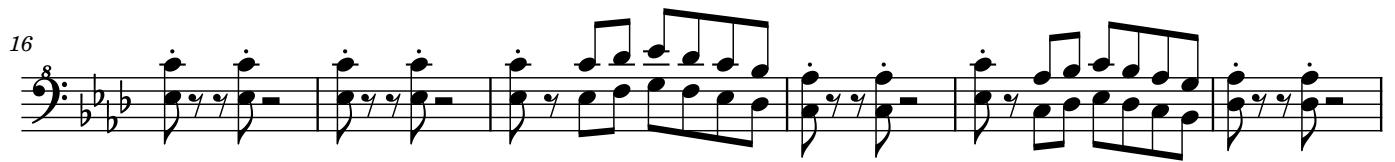
Musical score for section C, measures 40-45. The bassoon part continues with eighth-note patterns. The piano part starts with a eighth-note pattern in measure 40. Measures 41-45 show alternating bassoon and piano patterns.

Voice 2

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**  
♩ = 130 **B**  
**C Instrument**



Bass

## Supermen Lovers v1.2 (C)

Starlight

**Intro/fin**

chant sur fin

C A♭

Fm6 Csus

C

Fine



9

**A**
C
A♭
Fm6
C

14

**B**

**B2**

19

25

**B3**

**C**

31

**D**
**C**

37

**Break**
D.S.

x3

1=>B, 2=>Break, 3=>D, 4=>intro/fin

C
F
C
C
A♭

45

C
A♭

50

B♭
C
A♭
Fm

2

55

C

D.S.



Voice 1

# Supermen Lovers v1.2 (C)

Starlight

**Intro/fin**

chant sur fin

A musical score for Voice 1. It starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The lyrics "Star - light is what you need" are written below the notes. The music consists of eighth and sixteenth note patterns. The section ends with a fermata over the last note and the word "Fine".

10 **A** **B** **B2**

A musical score for Voice 1. It starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The section begins with a bar of rests followed by a melodic line. The melody is divided into three parts labeled A, B, and B2.

20 **B3**

A musical score for Voice 1. It continues from section B. The melody consists of eighth and sixteenth note patterns, ending with a fermata over the last note.

28 **C**

A musical score for Voice 1. It starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, ending with a fermata over the last note.

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

A musical score for Voice 1. It starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The section begins with a melodic line consisting of eighth and sixteenth notes, followed by a break indicated by a fermata over the first note of the next measure.

40 **D**  
D.S.  
x3 à la reprise

A musical score for Voice 1. It starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The section begins with a melodic line consisting of eighth and sixteenth notes, followed by a repeat sign and the instruction "à la reprise".

47 D.S.

A musical score for Voice 1. It starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The section begins with a melodic line consisting of eighth and sixteenth notes, followed by a repeat sign and the instruction "D.S." (Da Capo).

Voice 2

# Supermen Lovers v1.2 (C)

Starlight

**Intro/fin**

chant sur fin

Fine



27

33      **C**

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

D.S.  
x3      à la reprise

40      **D**  
D.S.  
x3      à la reprise

48      D.S.

## Arpeggio

## Sweet Dreams v2.3

## C Instrument

**C**

Sheet music for C instrument, featuring arpeggios and solos. The music is in 8/8 time, mostly in B-flat major (indicated by two flats). The key signature changes to A major (no sharps or flats) during the E-Solos section.

**Measure 8:** Arpeggio pattern starting with a quarter note followed by eighth-note pairs.

**Measure 11:** Boxed section labeled **A**, dynamic **mf**, tempo **♩ = 128**. It consists of a repeating eighth-note pattern: **Bar 11: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**.

**Measure 15:** Continuation of section A. The pattern continues: **Bar 15: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**. The section ends with a **Fine**.

**Measure 20:** Continuation of section A. The pattern continues: **Bar 20: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**.

**Measure 25:** Continuation of section A. The pattern continues: **Bar 25: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**.

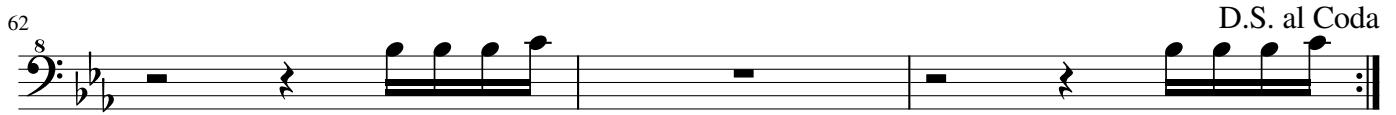
**Measure 30:** Boxed section labeled **B**. Dynamic **f**. It consists of a repeating eighth-note pattern: **Bar 30: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**.

**Measure 36:** Boxed section labeled **C**. Dynamic **mf**. It consists of a repeating eighth-note pattern: **Bar 36: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**.

**Measure 45:** Boxed section labeled **D**. Dynamic **mf**. It consists of a repeating eighth-note pattern: **Bar 45: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**.

**Measure 51:** Boxed section labeled **E-Solos**. Dynamic **mp**. It consists of a repeating eighth-note pattern: **Bar 51: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**.

**Measure 55:** Boxed section labeled **To Coda**. Dynamic **mp**. It consists of a repeating eighth-note pattern: **Bar 55: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪**.



Bass

# Sweet Dreams v2.3

## C Instrument

$\text{♩} = 90$

(à partir de 3.)

[1. 2. 3.]

8

**A**

$\text{♩} = 128$

**f**

Fine

This section starts at measure 8. It begins with a dynamic *mf*. Measure 8 shows eighth-note pairs followed by a sixteenth-note pattern. Measure 9 starts with a bass note. Measures 10-11 show eighth-note pairs. Measure 12 begins with a bass note. Measures 13-14 show eighth-note pairs. Measure 15 begins with a bass note. Measure 16 concludes with a bass note.

20

20

This section continues from measure 16. It consists of four measures of eighth-note pairs, each starting with a bass note.

24

24

This section continues from measure 20. It consists of four measures of eighth-note pairs, each starting with a bass note.

28

28

This section begins at measure 28. It consists of four measures. The first three measures feature eighth-note pairs starting with a bass note. The fourth measure ends with a bass note and a dynamic *f*.

32

32

This section begins at measure 32. It consists of four measures. The first three measures feature eighth-note pairs starting with a bass note. The fourth measure ends with a bass note and a dynamic *f*.

36

36

This section begins at measure 36. It consists of four measures. The first three measures feature eighth-note pairs starting with a bass note. The fourth measure ends with a bass note and a dynamic *f*.

40

40

This section begins at measure 40. It consists of four measures. The first three measures feature eighth-note pairs starting with a bass note. The fourth measure ends with a bass note and a dynamic *f*.

49

49

This section begins at measure 49. It consists of four measures. The first three measures feature eighth-note pairs starting with a bass note. The fourth measure ends with a bass note and a dynamic *f*.

53

To Coda



57

**E-Solos**

61

D.S. al Coda



Lead

## Sweet Dreams v2.3

**C Instrument** **$\text{♩} = 90$** 

(à partir de 3.)

1. 2. 3. ||4.

**A**  $\text{♩} = 128$  Fine

Sweet dreams are made of this who am I to  
dis-a-gree. I've tra-velled the world and the se-seven seas. e-ve-ry-bo\_dy's  
loo-king for some-thing Some of them want to use you some of them want to get  
used you. some of them want to a - buse you some of them want to

**B**

be bu-sed  $f$

**C**  $mf$

**D**

**E-Solos**

To Coda

$mp$

D.S. al Coda

64

Riff

# Sweet Dreams v2.3

## C Instrument

**A**

$\text{♩} = 90$

$\text{♩} = 128$

1. 2. 3. | 4.

**Fine**

**B**

**C**

**D**

**E-Solos**

To Coda

**D.S. al Coda**

$\text{mf}$

$f$

$mf$

$mp$

This musical score for the C instrument consists of eleven staves of music. The first ten staves follow a repeating pattern of measures 8 through 16, 17 through 21, 22 through 26, 27 through 31, 32 through 36, 37 through 41, 42 through 46, and 47 through 51. Each of these sections is enclosed in a rectangular box and contains a specific label: 'A' for the first section, 'Fine' for the second, 'B' for the third, 'C' for the fourth, and 'D' for the fifth. The eleventh staff begins with a measure at eighth note = 128, followed by a repeat sign, and then leads directly to the 'D.S. al Coda' section. The music is written in common time (indicated by a 'C') and uses a bass clef. Various dynamics are indicated throughout the score, including 'mf' (mezzo-forte), 'f' (forte), and 'mp' (mezzo-piano). Measure numbers are provided at the start of each staff, such as '8', '12', '17', '22', '27', '32', '37', '42', '47', and '55'.

Bass

# Tarentelle v2.1 (C)

**B** Bbm Ab Bbm Ab **C** Bbm Ab

10 Bbm Ab Bbm 3 3 Ab 3 3 Bbm 3 3 Ab 3 3

15 Bbm 3 3 Ab 3 3 Bbm 3 3 Ab 3 3 Bbm 3 3

**Break**

20 Ab Bbm Bbm Ab Bbm Ab Bbm Ab Bbm Ab

Lead

# Tarentelle v2.1 (C)

**B** ♩ = 140  
Swing

Musical score for section B. The key signature is four flats. The time signature changes from 4/4 to 2/4 at measure 15. The tempo is ♩ = 140. The section is labeled "Swing". The score consists of two measures of 4/4 followed by one measure of 2/4.

9 **C**

Musical score for section C, starting at measure 9. The key signature is four flats. The time signature is 4/4. The section is labeled "C". The score consists of two measures of 4/4.

Musical score for section C, continuing from measure 9. The key signature is four flats. The time signature is 4/4. The section is labeled "C". The score consists of three measures of 4/4.

**Break**

Musical score for the break, starting at measure 20. The key signature is four flats. The time signature is 4/4. The section is labeled "Break". The score consists of two measures of 4/4, featuring eighth-note patterns.

Musical score for the break, continuing from measure 20. The key signature is four flats. The time signature is 4/4. The section is labeled "Break". The score consists of two measures of 4/4, featuring eighth-note patterns.

Riff

# Tarentelle v2.1 (C)

**B**  $\text{♩} = 140$   
Swing

**C**

4

10

16

21

**Break**

Bass

# What is (tainted) love v2.1

## C Instrument

4

9 **A**

**B1**

19 **C** **D**

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

30 **B2**

— me\_ don't hurt\_ me\_ no more\_ What is love

37 **E** **F**

**B3** **3** Fine 4x **J = 140** **J = 160**

50 **G**

58 **H**

67 D.S.

Lead

# What is (tainted) love v2.1

**A**

C Instrument

8

21

**B1**

8

**C**

27

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

**D**

31

me\_\_\_\_ no more\_\_\_\_ What is love

**E**

**F**

Fine  
4x

**G**

$\text{J} = 140$   $\text{J} = 160$

47

**H**

58

**I**

63

**J**

D.S.

Riff

# What is (tainted) love v2.1

## C Instrument

The musical score for the C Instrument consists of eight staves of music, each featuring a bass clef and a key signature of two sharps. The time signature varies between common time (4/4) and 8/8.

- Staff 1:** Labeled 'A' at measure 14. It features a repeating eighth-note pattern: G, F, E, D, G, F, E, D.
- Staff 2:** Labeled 'B1' at measure 14. It shows a continuous eighth-note bass line.
- Staff 3:** Labeled 'C' at measure 18. It continues the eighth-note bass line from staff 2.
- Staff 4:** Labeled 'D' at measure 26. It includes a melodic line above the bass notes, with lyrics: "What is love \_\_\_\_\_ ba-by don't hurt\_\_\_\_\_".
- Staff 5:** Labeled 'B2' at measure 30. It features eighth-note bass notes with lyrics: "me don't hurt me no more".
- Staff 6:** Labeled 'E' at measure 34. It shows a eighth-note bass line.
- Staff 7:** Labeled 'B3' at measure 39. It features eighth-note bass notes.
- Staff 8:** Labeled 'F' at measure 43. It includes a melodic line above the bass notes, with lyrics: "Fine". The tempo is marked as  $\text{J} = 140$ . This staff also includes a section marked "4x".
- Staff 9:** Labeled 'G' at measure 50. It shows a eighth-note bass line.
- Staff 10:** Labeled 'H' at measure 50. It features eighth-note bass notes.

