

# 1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

9

L1

L2

R.

B.

16

L1

L2

R.

B.

21

L1

L2

R.

B.

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

27

L1

L2

R.

B.

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

33

L1

L2

R.

B.

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

39

L1

L2

R.

B.

The musical score for measures 39 and 40 is written for four staves: L1, L2, R., and B. The key signature is D major (two sharps).  
- **L1:** Treble clef. Measure 39 has a whole rest. Measure 40 has a whole rest, followed by a quarter rest, and then a half note D4 and a half note E4.  
- **L2:** Treble clef. Measure 39 has a whole rest. Measure 40 has a whole rest.  
- **R.:** Treble clef. Measure 39 has a quarter rest, followed by a half note D4 (chord), a half note E4 (chord), a quarter rest, a half note D4 (chord), a half note E4 (chord), and a quarter rest. Measure 40 has a half note D4 (chord), a half note E4 (chord), a quarter rest, a half note D4 (chord), a half note E4 (chord), and a quarter rest.  
- **B.:** Bass clef. Measure 39 has a half note D3, a quarter rest, a half note E3, a quarter rest, a half note F3, a quarter rest, a half note G3, a quarter rest, and a half note A3. Measure 40 has a half note D3, a quarter rest, a half note E3, a quarter rest, a half note F3, a quarter rest, a half note G3, a quarter rest, and a half note A3.

# Brooklyn v1.1

**♩ = 104**

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

Cm A♭ B♭ Cm Cm G Cm A♭ B♭

**A**

7 8 9 10 11 12

L1

L2

C.

B.

Cm Cm G Cm A♭ B♭ Cm Cm G

**B**

13 14 15 16 17

L1

L2

C.

B.

Cm A♭ B♭ Cm Cm G Cm

18 19 20 21 22

L1

L2

C.

B.

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

23 24 25 26

L1

L2

C.

B.

**C**

*f*

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

27 28 29 30

L1

L2

C.

B.

*f* *f*

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

31 32 33 34 Fine

L1

L2

C.

B.

*f*

Cm Cm G Cm G

35 **D** 36 37 38

L1

L2

C.

B.

Cm Ab Bb Cm

39 40 41 42

L1

L2

C.

B.

Cm Ab Bb Cm Cm G

# Buyo & co v2.2

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

**A**

♩ = 180

Swing

**B**

Lead 1

Tenor Saxophone

Bass

Measures 1-6 of section A. Lead 1 is a whole rest. Tenor Saxophone has eighth-note chords. Bass has a walking line.

**C**

7

L1

T. Sax.

B.

Measures 7-11 of section C. L1 has a half note. T. Sax. has eighth-note chords. B. has a walking line.

12

L1

T. Sax.

B.

Measures 12-16. L1 has a half note. T. Sax. has eighth-note chords. B. has a walking line.

17

L1

T. Sax.

B.

22

L1

T. Sax.

B.

**D**

26

L1

T. Sax.

B.

**E**

30

L1

T. Sax.

B.

**F**



35

L1

T. Sax.

B.

40

L1

T. Sax.

B.

45

L1

T. Sax.

B.

49

G

L1

T. Sax.

B.

**Fine**

53

L1

T. Sax.

B.

57

L1

T. Sax.

B.

61

L1

T. Sax.

B.

65

L1

T. Sax.

B.

69

L1

T. Sax.

B.

This musical score segment contains three staves for measures 69, 70, and 71. The key signature is three sharps (F#, C#, G#). The L1 staff (top) uses a treble clef and contains block chords and moving lines. The T. Sax. staff (middle) uses a treble clef and contains eighth-note patterns. The B. staff (bottom) uses a bass clef and contains eighth-note patterns. The system concludes with a double bar line in measure 71.

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

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

6

+ drums

HV

MV

LV

B.

10

HV

MV

LV

B.

14

HV

MV

LV

B.

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

18

HV

MV

LV

B.

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

22

HV

MV

LV

B.

A

3

B $\flat$

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

26

HV

MV

LV

B.

Dm/B $\flat$

B $\flat$ 7

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

30

HV

MV

LV

B.

E $\flat$

E $\flat$ m

3

34

HV

MV

LV

B.

B $\flat$

C

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

41 **B**

HV

MV

LV

B.

*f*

44 **C**

HV

MV

LV

B.

*f*

*p*

49 **1.**

HV

MV

LV

B.

53

1. D.S.

2.

HV

MV

LV

B.

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

59

2.

HV

MV

LV

B.

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



# Chameleon v2.2

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

**A**

♩ = 80

Lead

Chords

Bass



**B**

7

L.

C.

B.



**C**

12

4x

L.

C.

B.



**D**

17

L.

C.

B.



23

29

L.

C.

B.

The musical score for measures 29-34 is written for three voices: Soprano (L.), Alto (C.), and Bass (B.). The key signature is G major (one sharp). The time signature is not explicitly shown but is 4/4 based on the notation. Measure 29: Soprano has a half note G4, a half note A4, and a half note B4. Alto has a whole rest. Bass has a half note G2, a half note A2, and a half note B2. Measure 30: Soprano has a half note G4, a half note A4, and a half note B4. Alto has a whole rest. Bass has a half note G2, a half note A2, and a half note B2. Measure 31: Soprano has a half note G4, a half note A4, and a half note B4. Alto has a whole rest. Bass has a half note G2, a half note A2, and a half note B2. Measure 32: Soprano has a half note G4, a half note A4, and a half note B4. Alto has a whole rest. Bass has a half note G2, a half note A2, and a half note B2. Measure 33: Soprano has a half note G4, a half note A4, and a half note B4. Alto has a whole rest. Bass has a half note G2, a half note A2, and a half note B2. Measure 34: Soprano has a half note G4, a half note A4, and a half note B4. Alto has a whole rest. Bass has a half note G2, a half note A2, and a half note B2.

29

[illegible]

35

35 Solos!

L. C. B.

40

40

D.C.

L.

C.

B.

Measure 40: L. (whole rest), C. (whole rest), B. (quarter note D4, quarter note E4, quarter rest).

Measure 41: L. (whole rest), C. (whole rest), B. (quarter note F#4, quarter note G4, quarter rest).

Measure 42: L. (whole rest), C. (whole rest), B. (quarter note A4, quarter note B4, quarter note D5).

D.C.

# Chnam Oun Dop Pram Maury / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

Em

The image shows a musical score for three parts: Lead16, Lead Cyclo, and Bass. The key signature is E major (three sharps) and the time signature is 4/4. The Lead16 part starts with a whole rest in the first two measures, followed by a quarter rest, then a quarter note E, and a half note A. The Lead Cyclo part starts with a whole rest in the first two measures, followed by a quarter rest, then a quarter note E, and a half note A. The Bass part starts with a quarter note E, followed by a quarter note A, and a half note D. The score is divided into two systems by a double bar line. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. The key signature changes to E minor (three sharps) in the second system. The Lead16 part has a whole rest in measure 4, followed by a quarter rest, then a quarter note E, and a half note A. The Lead Cyclo part has a whole rest in measure 4, followed by a quarter rest, then a quarter note E, and a half note A. The Bass part has a quarter note E, followed by a quarter note A, and a half note D. The score is divided into two systems by a double bar line. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. The key signature changes to E minor (three sharps) in the second system. The Lead16 part has a whole rest in measure 4, followed by a quarter rest, then a quarter note E, and a half note A. The Lead Cyclo part has a whole rest in measure 4, followed by a quarter rest, then a quarter note E, and a half note A. The Bass part has a quarter note E, followed by a quarter note A, and a half note D.

5

Em Am Bm

L16

LC

B.

9 Em D Em

L16

LC

B.

1. 2. Fine

13

L16

LC

B.

Cy-clo!

17

L16

LC

B.

Cy-clo!

21

L16

LC

B.

Cy-clo!

25 **B1** E E E

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

LC (pas sur soli)

B.

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

L16 chi cy-clo

LC

B.

32 E

L16

LC (toujours)

B.

37 2. D.S.

L16

LC

B.

Detailed description: The musical score is written for three staves: L16 (top), LC (middle), and B. (bottom). The key signature is E major (four sharps). The time signature is not explicitly shown but appears to be 4/4. The score is divided into four systems. System 1 (measures 25-27) starts with a key signature change to E major. The L16 staff has a vocal line with lyrics 'chi cy-clo' and a piano accompaniment. The LC staff has a vocal line with lyrics '(pas sur soli)'. The B. staff has a piano accompaniment. System 2 (measures 28-31) includes a key change to A major. The L16 staff has a vocal line with lyrics 'chi cy-clo' and a piano accompaniment. The LC staff has a vocal line. The B. staff has a piano accompaniment. A first ending bracket labeled '1.B7' spans measures 30-31. System 3 (measures 32-36) features a vocal line with lyrics '(toujours)' and a piano accompaniment. System 4 (measures 37-39) includes a second ending bracket labeled '2.' and a double bar line with 'D.S.' marking.

# Disko Partizani v1.2

**A0**

$\text{♩} = 90$

comme un bourdon !

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

Riffs

Chords

Lead

Bass

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

R.

C.

L.

B.

**A1**

§

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

R.

C.

L.

B.

10

R.

C.

L.

B.

**A2**

14

R.

C.

L.

B.

**A3**

18

R.

C.

L.

B.

**A4**

23 **1,2,3.**

R. par - ti - za - ni!

C. *f*

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

B. par - ti - za - ni!

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

27

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

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

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

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

**B**

31

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

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.



35 Fin D.S.

R.

C.

L.

B.

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

# I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$

Lead 1

Lead 2

Riff

Bass

C F C C Dm G C

9 **A**

L1

L2

R

B

C F C

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

13 Dm

L1

L2

R

B

C Dm G

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

**B**

16

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

L2

R  
C C F

B

20

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

L2

R  
C C Am Dm G C

B

# Freed from desire v1.4

Purple Brein

**A**

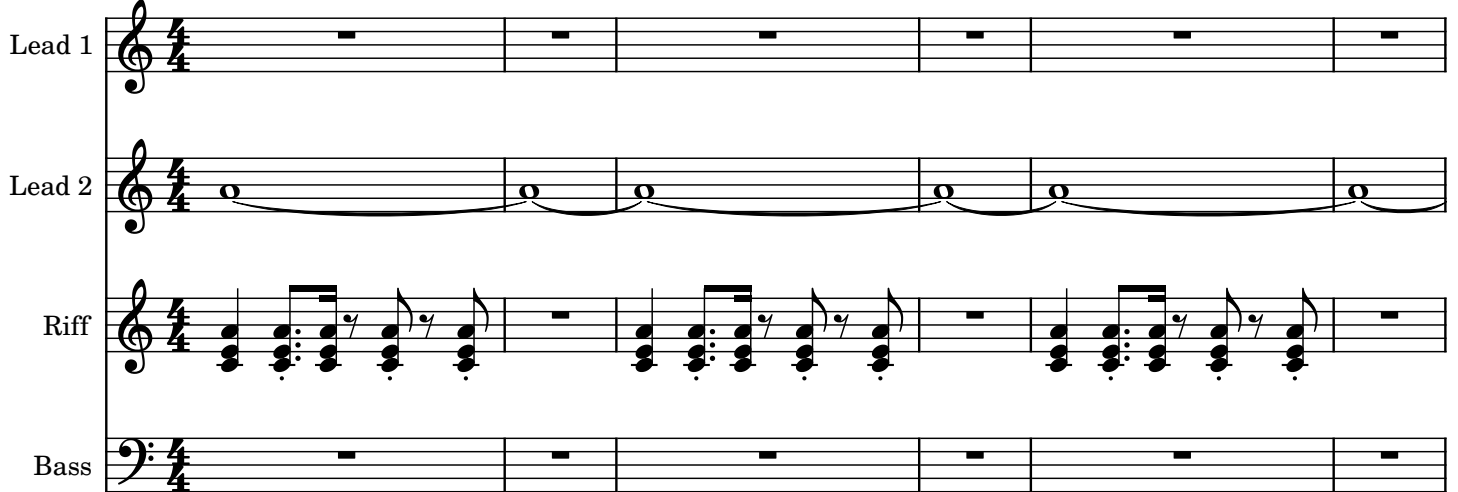
♩ = 130

Lead 1

Lead 2

Riff

Bass



**B**

7

L1

L2

R

B



12

L1

L2

R

B



17 **C**

L1

L2

R

B

24 **D**

L1

L2

R

B

28

L1

L2

R

B

32 **E**

L1 L2 R B

36

L1 L2 R B

40 **A2**

L1 L2 R B

44

44

L1

L2

R

B

**B2**

48

48

**B2**

L1

L2

R

B

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

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

51

51

L1

L2

R

B

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

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

53

L1  
 mo - ney he's got his strong be-liefs My love has got no  
 L2  
 mo - ney he's got his strong be-liefs My love has got no  
 R  
 B

C2

55

L1  
 mo - ney he's got his strong be-liefs  
 L2  
 mo - ney he's got his strong be-liefs  
 R  
 B

D2

60

L1  
 L2  
 R  
 B



66

L1 
  
 L2 
  
 R 
  
 B

70

**E2**

L1 
  
 L2 
  
 R 
  
 B

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

74

L1 
  
 L2 
  
 R 
  
 B

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

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

A3

78

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

**L1:** *la la la la la la la la la la la la*

**L2:** *la la la la la la la la la la la la*

**R:** Chordal accompaniment with eighth and sixteenth notes.

**B:** Bass line with eighth and sixteenth notes.

82

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

**L1:** Rests.

**L2:** Rests.

**R:** Chordal accompaniment with eighth and sixteenth notes.

**B:** Bass line with eighth and sixteenth notes.

86

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

**L1:** Rests.

**L2:** Rests.

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

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

# Gangster v2.1

Lead  $\text{♩} = 140$

Ska

Bass



5 **A**

L

Ska

B



8

L

Ska

B



11

L

Ska

B



18 To Coda

L

Ska

B

25

L

Ska

B

28

The musical score for measures 28-31 of 'The Sound of Silence' is presented in three staves: L (Lead), Ska (Ska), and B (Bass). The key signature is D major (two sharps). The L staff features a melody of eighth and quarter notes, with a final half note in measure 31. The Ska staff provides a rhythmic accompaniment using eighth notes and chords, ending with a whole note chord in measure 31. The B staff plays a simple bass line with whole notes, concluding with a whole rest in measure 31.

32

L

Ska

B

**C**

$\emptyset$

D.S.

37

L

Ska

B

41

L

Ska

B

**D**

48

L

Ska

B

1, 2, 3. | 4.

# Gavotte v2.0

## A Swing

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

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

## B

Music notation for the third system of the Gavotte v2.0, measures 9-12. The system includes four staves: V1, V2, V3, and B. The notation features eighth and sixteenth notes, rests, and a repeat sign at the beginning of each staff. A triplet of eighth notes is marked with a '3' above the notes in measures 9 and 10.

11

V1

V2

V3

B

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

15

V1

V2

V3

B

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

# GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

**A1**

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-



## A2

21

R.

C.

L.

B.

## A3

27

R.

C.

L.

B.

33

1.

C.

L.

B.

1. 2. 2 bis

D.S.  $\text{♩} = 130$  Fine

39 2.

R. C. L. B.

47

R. C. L. B.

Can't touch this Can't touch this

54 B2

R. C. L. B.

*p*

**B3**

D.S.

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

R. Stop! Ham-mer time

C. 1 et 3 Stop! Ham-mer time

L. 1 et 3 Stop! Ham-mer time

B. ♪ ♪ ♪

# Hey Ya v2.2

Outkast

**A**

♩ = 160

Lead 1

Lead 2

Chords

*mf*

Bass

**B**

6 4x

L1

L2

C.

B.

C1

10

3x

L1

L2

C.

B.

14

L1

L2

C.

B.

C2

18

L1

L2

C.

B.

22

L1

L2

C.

B.

26

D.S.

L1

L2

C.

B.

31

**D**

L1

L2

C.

B.

shake it shake shake it shake it shake shake it shake it shake shake it

shake it shake shake it shake it shake shake it shake it shake shake it

Rien sur reprises 1&2, puis chanté sur 3&4

He - e - e - e - ya - a

34 4x **B'**

L1 shake it shake it like a po-la-roid pic-ture!

L2 shake it shake it like a po-la-roid pic-ture!

C. Hey ya - - a

B.

38 Fine

L1

L2

C.

B.

42 3x

L1

L2

C.

B.

# Hip Hop medley v2.1

♩ = 88

**A1**

ϕ

Lead

Chords

Bass

Bm Em Bm F#7

7

Fine  
4x

L

C.

B.

Bm Em Bm F#7 Bbm

11

**C** Pas les 2 premières fois

6x **A2**

L

C.

B.

Bbm Ab Bbm Trombone takes the lead! Bm Em



16

L

C.

B.

Bm F#7

21

pre-D

D

Pas la première fois

C#m B

24

C#m G#m F#

26

5x

pre-A3

A3

G#m Bm Em

♩ = 110

30 5x Accélération % **E**

L. C. B.

Bm F#7 C#m B

36

L. C. B.

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

40

L. C. B.

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

44

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

G#m AM7

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

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

47

D.S.

L.

C.

B.

# If the kids are united v2.1

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

9

V1

V2

B.

*f*

13

**A**

V1

V2

B.

17

V1

V2

B.

*p*

22

V1

V2

B.

26

V1

V2

B.

**B**

31

V1

V2

B.

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

*f*

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

35

V1

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

V2

B.

38

V1

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

V2

B.

41

**D**

2ème fois vers C3

V1

V2

B.

# I got my mind set on you V1.1

A (BCD)x2 E F (BCD) B

♩ = 140

Swing

**A**

⌘

Lead

Chords

Bass

6 **B**

L

C

B

Fine

**C**

à la reprise

11

L

C

B

15

1.

2.

L

C

B

2

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

L  
C  
B

24 **F**

L  
C  
B

à partir de 2.

à partir de 3.

29

L  
C  
B

**Ad lib.** D.S.

33

L  
C  
B



# Insurrection v1.1

**A**

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

*p*

8

R.

C.

L.

B.

*p*

**B**

15

R.

C.

L.

B.

*p*

23

R.

C.

L.

B.

32 **C** Solos après 2 tours

R.

C.

L.

B.

40

R.

C.

L.

B.

48 **D** D.C.

R.

C.

L.

B.

# It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

5

9 **A**

L1: It's not un-us - u - al to be loved by a-ny-one it's not un-u -

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

14

L1: - u - al to have fun with a-ny-one but when I see

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

18

L1: you hang-ing a - bout with a-ny-one it's not un-u - su - al to

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

23 B  
%

L1  
see me cry\_ I wa\_nna die\_\_\_\_ It's not un - u -

L2

R.

B.

28

L1  
- su - al to go out at a-ny time but when I see

L2

R.

B.

32

L1

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

L2

R.

B.

36

L1

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

L2

R.

B.

41

**C**

L1

ha - ppens e - very day no mat - ter what you say

L2

R.

B.

45

L1  
you'll find it hap - pens all the time

L2

R.  
8

B.

49

L1  
love will ne - ver do what you want it to

L2

R.  
8

B.

53

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

L2

R.  
8

B.

**D**

58

L1

L2

R.

B.

1., 2.

3.  
D.S.

64

L1

L2

R.

B.



# It wasn't me v2.1

**A**

♩ = 188

Lead

Riff

Chords

Bass



**B**

7

L.

R.

C.

B.



**C**

13

L.

R.

C.

B.



19

L. 

R. 

C. 

B. 

24

**D**

L. 

R. 

C. 

B. 

29

L. 

R. 

C. 

B. 

34

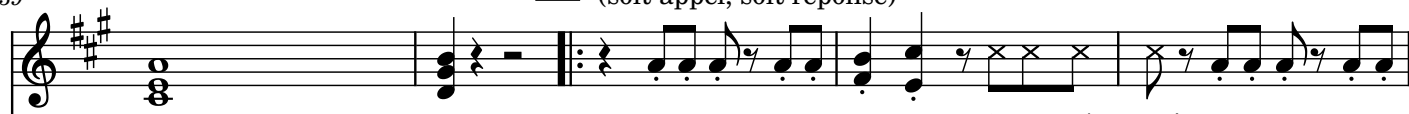
L. 


R. 


C. 


B. 

39 **E** (soit appel, soit réponse)

L. 

R. 

C. 

B. 

44 D.S.

L. 

R. 

C. 

B. 

# Mercy, mercy, mercy v1.0

Joe Zawinul

**A**  
♩ = 100  
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

F C

9

G **C** Dm Em

L

V

B

2

[illegible]

# Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

Voice 1

Voice 2

Voice 3

Bass

**A**

V1

V2

V3

B.

**B**

V1

V2

V3

B.

D.C. al Fine

11

V1

V2

V3

B.

E $\flat$  F B $\flat$  B $\flat$

15

A'

2ème fois seulement

D.S.

V1

V2

V3

B.

*p* *f*

B $\flat$  F Gm F E $\flat$  B $\flat$  F

19

C

V1

V2

V3

B.

23

V1

V2

V3

B.

A musical score for four staves, labeled V1, V2, V3, and B. The score is for measures 23 and 24. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. In measure 23, V1 and V2 have a quarter note on G4, V3 has a quarter note on E4, and B. has a quarter note on D3. In measure 24, all four staves have a whole rest. The staves are grouped by a brace on the left.



# Pastime Paradise v2.1

**A**

Lead

Riffs

Bass

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

**B**

7

L.

R.

B.

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

11

L.

R.

B.

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

14

L. 

R. 

B. 

17 **C**

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L. 

R. 

B. 

23 D

L. 

R. 

B. 

26

L. 

R. 

B. 

30 répéter jusqu'à épuisement E Fin chantée

L. 

R. 

B. 

35

L. 

R. 

B. 

# People Everyday v1.2

Voices

Riff

Bass

$\text{♩} = 90$

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

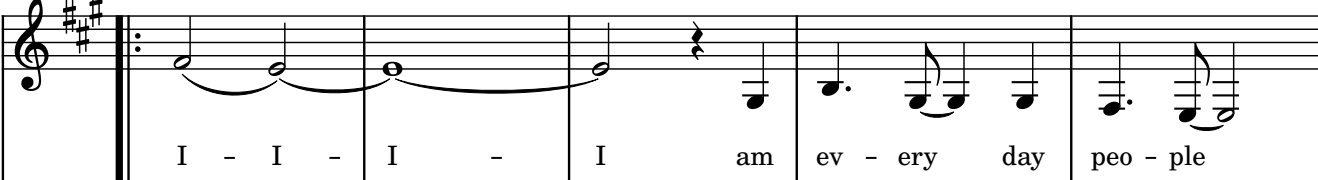
B.


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


2

**C**

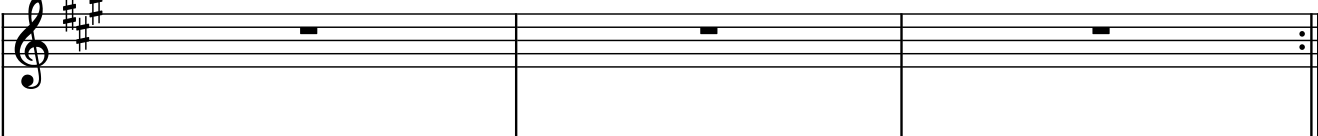
17


V. 


R. 

B. 

22

V. 

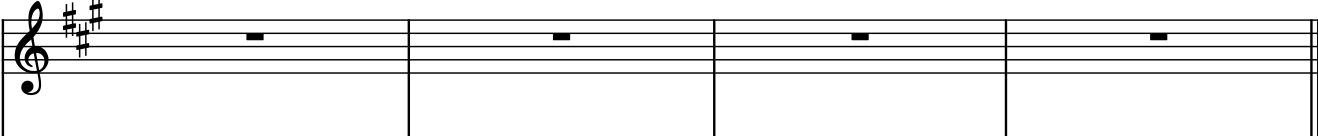
R. 


B. 

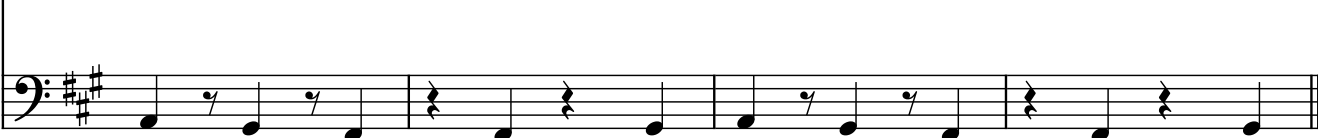
**D**

25

(solos)

V. 

R. 

B. 

# Pure Imagination v1.1

## Intro

Score for the Intro section (measures 1-4) in 4/4 time, key of D major (F# C# G# D).

Voice 1: Treble clef, whole rests.

Voice 2: Treble clef, whole rests.

Low Voice: Treble clef, whole rests.

Bass: Bass clef, eighth-note accompaniment. Chords: F (measures 1-2), C (measures 3-4).

## A1

Score for the A1 section (measures 5-8) in 4/4 time, key of D major. Tempo: ♩ = 120. Repeat sign at the end of measure 8.

V1: Treble clef, whole rests. Measure 8 contains a melodic phrase.

V2: Treble clef, eighth-note accompaniment.

LV: Treble clef, chords. Chords: Dm7 (measures 5-6), C (measures 7-8).

B.: Bass clef, eighth-note accompaniment. Chords: Am7 (measures 5-6), G (measures 7-8).

Score for measures 9-12 in 4/4 time, key of D major.

V1: Treble clef, melodic line with eighth notes and rests.

V2: Treble clef, whole rests.

LV: Treble clef, whole rests.

B.: Bass clef, eighth-note accompaniment.

14

V1

V2

LV

B.

This system contains measures 14 through 17. The key signature is three sharps (F#, C#, G#). The V1 part begins with a quarter note G#4, followed by a quarter rest, then quarter notes A4 and B4. In measure 15, it has eighth notes G#4, A4, B4, and A4, followed by a quarter rest. In measure 16, there is a whole rest. In measure 17, it has quarter notes G#4 and A4, followed by a quarter rest and a quarter note B4. The V2 part has whole rests in measures 14 and 15, then eighth notes G#3, A3, B3, and A3 in measure 16, and a whole rest in measure 17. The LV part has whole rests in measures 14, 15, and 16, then eighth notes G#3, A3, B3, and A3 in measure 17. The B. part has eighth notes G#2, A2, B2, and A2 in measures 14 and 15, then eighth notes G#2, A2, B2, and A2 in measure 16, and eighth notes G#2, A2, B2, and A2 in measure 17.

18

V1

V2

LV

B.

This system contains measures 18 through 20. The V1 part has quarter notes G#4 and A4 in measure 18, then a quarter rest, then eighth notes B4, A4, G#4, and F#4 in measure 19, and quarter notes G#4 and A4 in measure 20. The V2 part has a whole rest in measure 18, then eighth notes G#3, A3, B3, and A3 in measure 19, and a whole rest in measure 20. The LV part has eighth notes G#3, A3, B3, and A3 in measures 18 and 19, then eighth notes G#3, A3, B3, and A3 in measure 20. The B. part has eighth notes G#2, A2, B2, and A2 in measures 18 and 19, then eighth notes G#2, A2, B2, and A2 in measure 20.

21

V1

V2

LV

B.

This system contains measures 21 through 23. The V1 part has quarter notes G#4 and A4 in measure 21, then a quarter rest, then eighth notes B4, A4, G#4, and F#4 in measure 22, and eighth notes G#4, A4, B4, and A4 in measure 23. The V2 part has quarter notes G#3, A3, B3, and A3 in measure 21, then a quarter rest, then eighth notes G#3, A3, B3, and A3 in measure 22, and eighth notes G#3, A3, B3, and A3 in measure 23. The LV part has eighth notes G#3, A3, B3, and A3 in measures 21 and 22, then eighth notes G#3, A3, B3, and A3 in measure 23. The B. part has eighth notes G#2, A2, B2, and A2 in measures 21 and 22, then eighth notes G#2, A2, B2, and A2 in measure 23.



**B**

24

V1

V2

LV

B.

F

Am

27

V1

V2

LV

B.

C

G

30

V1

V2

LV

B.

1.

2.

34 **C**

V1

V2

LV

B.

F C F C

38 D.S.

V1

V2

LV

B.

Dm7 C D G

# Purple Rain v1.2

$\text{♩} = 60$

High voice

Riffs

Lead

Bass

9 **A**

HV

R

L

B

16

HV

R

L

B

24 **B** %

HV  
R  
L  
B

33

HV  
R  
L  
B

I on - ly want to  
I on - ly want to

39

1. Fine 2.

HV  
R  
L  
B

see you lau-ghing in the pur-ple rain  
see you lau-ghing in the pur-ple

45 **C**

HV

R

L

B

1. 2.

54 **B'** en chantant D.S.

1. vers C / 2. vers fin

HV

R

L

B

3

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

5

L1

L2

F.

B.

9

A

L1

L2

F.

B.



26 **B**

L1

L2

F.

B.

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

30

L1

L2

F.

B.

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

35 **C**

L1

L2

F.

B.

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



39

L1

L2

F.

B.

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

43

**D**

L1

L2

F.

B.

troisième fois seulement

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

48

L1

L2

F.

B.

$A\flat$   $A\flat$

3x

53

L1

L2

F.

B.

Fm

E $\flat$

57

L1

L2

F.

B.

G $\flat$ /A $\flat$

61

L1

L2

F.

B.

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

**A**

High Voice

Low Voice

Bass

The image shows a musical score for three voices: High Voice, Low Voice, and Bass. The music is in 4/4 time. The High Voice part begins with a treble clef and a key signature of one flat (B-flat). It features a melody in the right hand and a basso continuo line in the left hand. The Low Voice part is a single melodic line. The Bass part is a single melodic line. The score includes a piano (p) dynamic marking. The music is written for a three-part setting of the song 'The Rose Tree'.

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

The musical score is for three voices: HV (High Voice), LV (Low Voice), and B. (Bass). The section is labeled '11 B'. The HV part is a single melodic line with eighth notes. The LV part has a more complex melody with some rests and slurs. The B. part is a bass line with eighth notes and rests. The text '() à la reprise' is written below the LV staff.

15

HV

LV

B.

1.

The musical score for 'The Rose Tree' is presented in three parts: HV (Harmonized Voice), LV (Lead Voice), and B. (Bass). The score is in 4/4 time and consists of 15 measures. The HV part is in treble clef and features a melody with a repeat sign at the end. The LV part is in treble clef and features a melody with a repeat sign at the end. The B. part is in bass clef and features a melody with a repeat sign at the end. The score is marked with a '1.' indicating a first ending. The key signature is one sharp (F#) and the time signature is 4/4.

19 **C**

2.

HV

*f*

( ) seulement sur dernier C

LV

*p*

B.

**transition**

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

HV

LV

B.

**D**

29

HV

LV

B.

32

HV

LV

B.

*cresc.*

*cresc.*

36

HV

LV

B.

*ff*

*ff*

*ff*

=> C

3

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

Music notation for the first system (Measures 1-7). The system includes three staves: Voice 1, Voice 2, and Bass. All staves are in 4/4 time and B-flat major. Measures 1-7 are marked with whole rests for all parts.

**B**

Music notation for the second system (Measures 8-12). The system includes three staves: V1, V2, and B. Measure 8 is marked with a repeat sign. Measures 9-12 contain musical notation for all parts.

Music notation for the third system (Measures 13-17). The system includes three staves: V1, V2, and B. Measures 13-17 contain musical notation for all parts.

Music notation for the fourth system (Measures 18-22). The system includes three staves: V1, V2, and B. Measures 18-22 contain musical notation for all parts.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

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

40

1.

2.



# Sweet Dreams v2.3

$\text{♩} = 90$   
(à partir de 3.)

Lead

Riff  
*mf*

Arpeggio  
*mf*  
(à partir de 3.)

Bass  
*mf*

1. 2. 3.

8

L. *mf*

R. *mf*

A. Sax.

B. *f*

A

$\text{♩} = 128$

4.

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

Fine

14

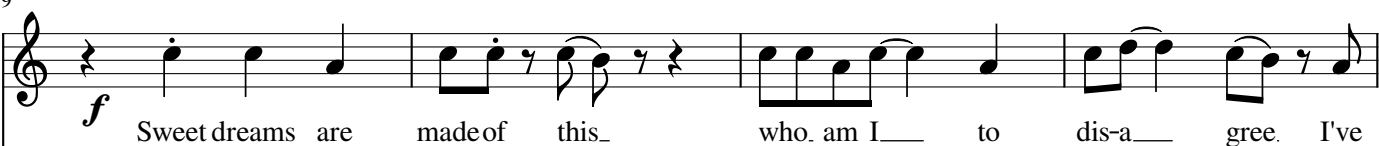
L. 


R. 


A. Sax. 


B. 

19

L.   
*f* Sweet dreams are made of this\_ who. am I\_ to dis-a\_ gree. I've

R. 

A. Sax. 

B. 

23

L.   
tra-velled the world and the se-ven seas\_ e - ve - ry - bo\_ dy's

R. 

A. Sax. 

B. 

26

L. loo-king for some\_ thing      Some of them want to use\_\_\_ you

R.

A. Sax.

B.

29

L. some of them want to get used you\_      some of them want to a - buse\_

R.

A. Sax.

B.

32 B

L. *f* 3

— you some of them want to be bu-sed

R. *f*

A. Sax. *f*

B. *f*

36

L.

R.

A. Sax.

B.

C

§

40

L. *mf*

R. *mf*

A. Sax. *mf*

B.

Rehearsal mark C starts at measure 40. The music is in 4/4 time with a key signature of one sharp (F#). The L. part (Trumpet) plays a melody of eighth notes with a repeat sign at the start. The R. part (Trumpet) plays a melody of eighth notes with a repeat sign at the start. The A. Sax. part (Alto Saxophone) plays a melody of eighth notes with a repeat sign at the start. The B. part (Bass) plays a melody of eighth notes with a repeat sign at the start. The dynamic *mf* is indicated for the L. part.

44

L.

R.

A. Sax.

B.

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

D

48

L.

R.

A. Sax.

B.

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

52

L.

R.

A. Sax.

B.

**E-Solos**

To Coda

56

L.

R.

A. Sax.

B.

*mp*

*mp*

*mp*

60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

The musical score consists of four staves. The top three staves (L., R., and A. Sax.) are in treble clef, and the bottom staff (B.) is in bass clef. The score begins at measure 64. The L., R., and A. Sax. staves show a sequence of notes, with a double bar line and repeat dots at the end of the sequence. The B. staff shows a melodic line with a sharp sign and a double bar line.

# What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.

16

L.

R.

B.



[illegible]

24

L.


R.

B.


The musical score for measures 24-26 is written for three voices: Soprano (L.), Alto (R.), and Bass (B.). The key signature is E major (four sharps). Measure 24 features a Soprano line with eighth and quarter notes, an Alto line with chords and eighth-note patterns, and a Bass line with a whole note. Measure 25 continues the Soprano and Alto lines with similar rhythmic patterns, while the Bass line remains on a whole note. Measure 26 concludes the sequence with the Soprano and Alto lines ending on quarter notes and the Bass line on a whole note.

27

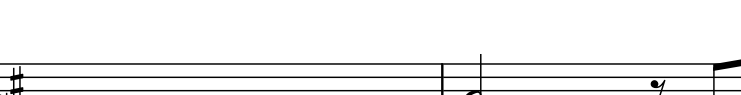
**D**

L. 

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

R. 

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

B. 

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

30 B2

L. 

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

R. 

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


B. 

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

34 E

L. 

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

R. 

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

B. 

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

38 B3

L. 

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

R. 

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

B. 

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

42 F

L. 

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

R. 

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

B. 

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

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

L.

R.

B.

54

L.

R.

B.

59 **H**

L.

R.

B.

63

L.

R.

B.

68 D.S.

L.   
R.   
B.