

## 1999 v2.1

Prince

**A**

The musical score is written for four parts: Lead 1, Lead 2, Riff, and Bass. The time signature is 4/4, and the key signature is one flat (Bb). The Riff part features a repeating pattern of eighth and sixteenth notes, while the Bass part features a pattern of half notes and quarter notes.

10

L1  
 L2  
 R.  
 B.

17

The image displays a musical score for the song "The Rose Tree". It consists of four staves, labeled L1, L2, R., and B. on the left. The key signature is one flat (B-flat). The score is written in a single system with 12 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The L1 and L2 staves have a treble clef, while the R. and B. staves have a bass clef. The R. staff uses a grand staff notation with a bass clef and a treble clef. The B. staff uses a bass clef. The score is a simple melody with a bass line and two lead parts.

23

23

L1

L2

R.

B.

Handwritten musical score for measures 23-28. The score is written for four staves: L1 (Treble), L2 (Treble), R. (Treble), and B. (Bass). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various note values, rests, and articulation marks.

29

29

L1

L2

R.

B.

Handwritten musical score for measures 29-34. The score is written for four staves: L1 (Treble), L2 (Treble), R. (Treble), and B. (Bass). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various note values, rests, and articulation marks.

35

35

L1

L2

R.

B.

Handwritten musical score for measures 35-40. The score is written for four staves: L1 (Treble), L2 (Treble), R. (Treble), and B. (Bass). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various note values, rests, and articulation marks.

# Brooklyn v1.1

♩ = 104

2 3 4 5 6 7

Lead 1

Lead 2

Chords

Bass

Cm Ab Bb Cm Cm G Cm Ab Bb Cm

**A**

8 9 10 11 12 13

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm

**B**

14 15 16 17 18

L1

L2

C.

B.

Ab Bb Cm Cm G Cm Ab Bb

19 20 21 22 23

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm

24 25 26 27

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

**C**

*f* *f*

28 29 30 31

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

*f* *f*

32 33 34 35

L1

L2

C.

B.

Cm G Cm G Cm

**D**

1. 2. Fine

36 37 38

L1

L2

C.

B.

A $\flat$  B $\flat$  Cm

39 40 41 42

L1

L2

C.

B.

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

# Buyo & co v2.2

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

**A**

♩ = 180  
Swing

**B**

Lead 1

Tenor Saxophone

Bass

**C**

7

L1

T. Sax.

B.

13

L1

T. Sax.

B.

19

L1

T. Sax.

B.

24

**D**

L1

T. Sax.

B.

29

**E**

**F**

L1

T. Sax.

B.

34

L1

T. Sax.

B.

39

L1

T. Sax.

B.

45

L1

T. Sax.

B.

G

50

L1

T. Sax.

B.

Fine

55

L1

T. Sax.

B.



60

L1

T. Sax.

B.

65

L1

T. Sax.

B.

70

L1

T. Sax.

B.

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

♩ = 130

High Voice

Middle Voice

Low voice

Bass

*p*

7

+ drums

HV

MV

LV

B.

11

HV

MV

LV

B.

15

HV

MV

LV

B.

19

HV

MV

LV

B.

A

%

23

HV

MV

LV

B.

B $\flat$ 

27

HV

MV

LV

B.

Dm/B $\flat$ B $\flat$ 7

31

HV

MV

LV

B.

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

36

HV

MV

LV

B.

C B $\flat$

40

**B**

HV

MV

LV

B.

*f*

44 C

1. 2.

HV *f*

MV *p*

LV *p*

B.

49 1.

HV

MV

LV

B.

53 2. D.S.

HV

MV

LV

B.

59 2.

HV *p*

MV *p*

LV *p*

B. *p*

# Chameleon v2.2

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

$\text{♩} = 80$  **A**

Lead

Chords

Bass

8 **B**

L.

C.

B.

13 4x **C**

L.

C.

B.

19 **D**

L.

C.

B.

25 D'

L.

C.

B.

31 Fine E Go drums go

L.

C.

B.

37 Solos! D.C.

L.

C.

B.

# Chnam Oun Dop Pram Maury / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

5

Em Am Bm

L16

LC

B.



**B0**

1.

2.

Fine

14

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

19

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

24

**B1** E E E

L16

LC

B.

chi cy-clo

chi cy-clo

chi cy-clo

(pas sur soli)

33 E

L16

LC

B.

2. D.S.

# Disko Partizani v1.2

**A0**

$\text{♩} = 90$

comme un bourdon !

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

Sheet music for the second system (measures 4-6) of the piece "Disco Partizani v1.2". The system includes staves for Riffs (R.), Chords (C.), Lead (L.), and Bass (B.). The Riffs staff continues the melodic line with triplets and accents, marked with a *p* dynamic. The Chords staff shows a sequence of chords, while the Lead and Bass staves are empty, marked with a horizontal line.

**A1**

Sheet music for the third system (measures 7-9) of the piece "Disco Partizani v1.2". The system includes staves for Riffs (R.), Chords (C.), Lead (L.), and Bass (B.). The Riffs staff features a melodic line with triplets and accents, marked with a *p* dynamic. The Chords staff shows a sequence of chords. The Lead and Bass staves show a sequence of notes, with the Bass staff ending with a double bar line and repeat sign.

10

R.

C.

L.

B.

14

A2

R.

C.

L.

B.

18

A3

R.

C.

L.

B.

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

**A4**

23

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!

1,2,3.

**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**

thème 4x, puis solos

appel disko puis re-thème sur fin

31

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

Measure 35: Soprano (R.) has a melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5, G5. Alto (C.) has a harmonic accompaniment with chords on G4, B4, D5, and E5. Tenor (L.) has a single note G4. Bass (B.) has a single note G3.

Measure 36: Soprano (R.) has a melodic line starting on G5, moving to F#5, E5, D5, C5, B4, A4, G4. Alto (C.) has a harmonic accompaniment with chords on G4, B4, D5, and E5. Tenor (L.) has a single note G4. Bass (B.) has a single note G3.

Measure 37: Soprano (R.) has a melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5, G5. Alto (C.) has a harmonic accompaniment with chords on G4, B4, D5, and E5. Tenor (L.) has a single note G4. Bass (B.) has a single note G3.

# I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$

Lead 1

Lead 2

Riff

Bass

C F C C Dm G C

9 **A**

L1

L2

R

B

C F C

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

13 Dm

L1

L2

R

B

C Dm G

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

16 **B**

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

L2

R

B  
C C F C

21

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

L2

R

B  
C Am Dm G C



# Freed from desire v1.4

Purple Brein

**A**

♩ = 130

Lead 1

Lead 2

Riff

Bass

**B**

7

L1

L2

R

B

12

L1

L2

R

B

17 **C**

L1

L2

R

B

24 **D**

L1

L2

R

B

28

L1

L2

R

B

32 E

L1

L2

R

B

36

L1

L2

R

B

40 A2

L1

L2

R




B

44

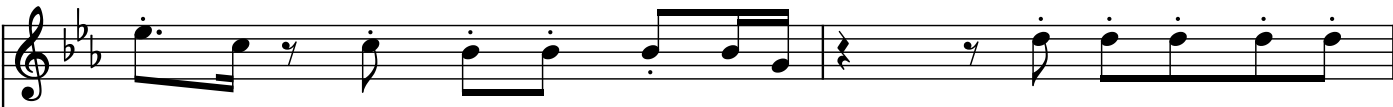



L1 
  
 L2 
  
 R 
  
 B 

**B2**

48

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

51

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

53

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

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

R

B

C2

55

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

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

R

B

D2

60

L1

L2

R

B

66

66

L1

L2

R

B

**E2**

70

70

L1

L2

R

B

la la la la la la la la la la la

74

74

L1

L2

R

B

la la

la la la la la la la la la la la

**A3**

78

Score for measures 78-81, featuring vocal parts L1, L2, and R, and a bass line B. The key signature is B-flat major (two flats). The vocal parts sing "la" syllables. The bass line provides a rhythmic accompaniment.

**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**

**B**

82

Score for measures 82-85. The vocal parts L1 and L2 are silent. The vocal part R and the bass line B continue the musical accompaniment.

**L1**

**L2**

**R**

**B**

86

Score for measures 86-89. The vocal parts L1 and L2 are silent. The vocal part R and the bass line B continue the musical accompaniment.

**L1**

**L2**

**R**

**B**

# Gangster v2.1

**A**  
%

$\text{♩} = 140$

Lead

Ska

Bass

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B



**B**

20 To Coda

First system of music (measures 20-25). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 20. The Ska staff has a repeat sign at measure 20. The B staff has a repeat sign at measure 20.

Second system of music (measures 26-30). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 26. The Ska staff has a repeat sign at measure 26. The B staff has a repeat sign at measure 26.

**C**

D.S.

Third system of music (measures 31-35). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 31. The Ska staff has a repeat sign at measure 31. The B staff has a repeat sign at measure 31.

Fourth system of music (measures 36-40). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 36. The Ska staff has a repeat sign at measure 36. The B staff has a repeat sign at measure 36.

**D**

Fifth system of music (measures 41-45). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 41. The Ska staff has a repeat sign at measure 41. The B staff has a repeat sign at measure 41.

47

1, 2, 3. 3

L

Ska

B

51

4.

L

Ska

B

# Gavotte v2.0

**A**

Swing

Voice 1

Voice 2

Voice 3

Bass

5

3

V1

V2

V3

B

**B**

9

V1

V2

V3

B

14

V1

V2

V3

B

The musical score is for four voices: V1, V2, V3, and B. The score begins at measure 14. V1 and V2 are in treble clef, V3 is in treble clef, and B is in bass clef. The score consists of three measures followed by a double bar line. V1 and V2 have a repeat sign at the end. V3 has a repeat sign at the end. B has a repeat sign at the end.

Measure 14: V1 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), V2 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), V3 (quarter note G3, eighth note A3, quarter note B3, eighth note C4, quarter note D4), B (quarter note G2, eighth note A2, quarter note B2, eighth note C3, quarter note D3).

Measure 15: V1 (half note G4, quarter note A4, quarter rest), V2 (half note G4, quarter note A4, quarter rest), V3 (quarter note G3, eighth note A3, quarter note B3, eighth note C4, quarter note D4), B (half note G2, quarter note A2, quarter rest).

Measure 16: V1 (quarter note G4, eighth note A4, quarter note B4, eighth note C5, quarter note D5), V2 (quarter note G4, eighth note A4, quarter note B4, eighth note C5, quarter note D5), V3 (quarter note G3, eighth note A3, quarter note B3, eighth note C4, quarter note D4), B (quarter note G2, eighth note A2, quarter note B2, eighth note C3, quarter note D3).

# GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

**A1**

9

R.

C.

L.

B.

16

R.

C.

L.

B.

Ghost - bus-ters!

## A2

22

R. 

C. 

L. 

B. 

## A3

28

R.   
Ghost - bus-ters!

C.   
Ghost - bus-ters!

L. 

B. 

34

R. 

C. 

L. 

B. 

**B1**

1. 2. 2 bis

♩ = 130

D.S. Fine

41

R.

C.

L.

B.

**B2**

49

R.

Can't touch this

C.

Can't touch this

L.

Can't touch this

B.

*p*

**B3**

56

à partir de 3

R.

C.

L.

B.

1 et 3

1 et 3

4

1,2,3.
4.

D.S.

64
(2eme : who you gonna call?)

R.

C.

L.

B.

Stop!

Ham-mer time



# Hey Ya v2.2

Outkast

**A**

♩ = 160

Lead 1

Lead 2

Chords

Bass

*mf*

**B**

6 4x

L1

L2

C.

B.

C1

11

3x

L1

L2

C.

B.

C2

15

L1

L2

C.

B.

20

L1

L2

C.

B.

25

D.S.

L1 
  
 L2 
  
 C. 
  
 B.

31

**D**

L1 
  
 shake it shake shake it shake it shake shake it shake it shake shake it
   
 L2 
  
 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
   
 C. 
  
 He - e - e - e - ya - - a
   
 B.

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

L1

L2

C.

B.

Fine

3x

The musical score consists of four staves labeled L1, L2, C., and B. Staff L1 features a series of chords, primarily triads, with a final triplet of chords marked '3x'. Staff L2 contains a melodic line starting with an accented eighth note, followed by a series of eighth and sixteenth notes. Staff C. shows a series of chords, including a final chord marked with an '8'. Staff B. features a melodic line with eighth and sixteenth notes, including an accented eighth note. The score includes time signature changes from 2/4 to 4/4 and ends with a double bar line and repeat sign.

# Hip Hop medley v2.1

♩ = 88

**A1**  
⊕

Lead

Chords

Bass

8

Fine  
4x

**C** Pas les 2 premières fois

L

C.

B.

12

**A2**  
6x

Trombone takes the lead!

A♭ B♭m Bm Em Bm F#7

Chords: Bm Em Bm F#7 Bm Em

Chords: Bm F#7 B♭m B♭m

Chords: A♭ B♭m Bm Em Bm F#7

18 pre-D

L  
C.  
B.

23 D Pas la première fois

L  
C.  
B.

C#m B C#m G#m F#

26 pre-A3 A3

L  
C.  
B.

G#m Bm Em Bm F#7

5x 5x

31 E Accélération

L  
C.  
B.

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

%

38

L

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

C.

B.

42

L

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

C.

B.

45

L

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

C.

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

B.

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

48

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

10

V1

V2

B.

**A**

*f*

14

V1

V2

B.



19

V1 *p*

V2

B.

24

V1

V2

B.

28

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

V1 *f*

V2

B.

If the kids are u -

34

V1

V2

B.

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

37

V1

kids are u - ni-ted then we'll - ne-ver be di - 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**

2

**D**

**E**

D.S.

L

C

B

19

20

21

22

24

**F**

L

C

B

à partir de 2.

à partir de 3.

29

L

C

B

Ad lib.

34 D.S.

L

C

B

# Insurrection v1.1

**A**

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

8

R.

C.

L.

B.

**B**

16

R.

C.

L.

B.

24

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.

The musical score is for four voices: R. (Right), C. (Contralto), L. (Left), and B. (Bass). The key signature is one sharp (F#). The time signature is 3/4. The score starts at measure 48. The R. part has a repeat sign and a fermata. The C. part has a repeat sign and a fermata. The L. part has a repeat sign and a fermata. The B. part has a repeat sign and a fermata. The score includes triplets and a D.C. marking.

# It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

A

It's not un - us -



10

L1

- u - al to be loved by a-ny-one it's not un - u - u - al to have

L2

R.

B.

15

L1

fun with a-ny-one but when I see you hang-ing a -

L2

R.

B.

19

L1: *bout with a-ny-one it's not un - u - su - al to see me cry.*  
 L2: *8*  
 R.: *8*  
 B.: *8*

**B**

§

24

L1

L2

R.

B.

I wa\_nna die\_\_\_ It's not un - u - su - al to go

29

out at a-ny time but when I see you out and a -

33

L1

bout it's such a crime— if you should e - ver wa - nna be

L2

R.

B.

37

L1

loved by a-ny one it's not un - u - su - al it ha - ppens e - very day

L2

R.

B.

**C**

42

L1  
no mat - ter what you say you'll find it hap -

L2

R.  
8

B.

46

L1  
- pens all the time love will ne - ver do

L2

R.  
8

B.

51

L1  
what you want it to why can't this cra - zy love. be

L2

R.  
8

B.

55 D

L1 mine

L2

R.

B.

61 1., 2. D.S.

L1

L2

R.

B.

67 3.

L1

L2

R.

B.

# It wasn't me v2.1

**A**

♩ = 188

Lead

Riff

Chords

Bass

**B**

7  
%

L.

R.

C.

B.

**C**

14

L.

R.

C.

B.

**D**

21

L. 

R. 

C. 

B. 

27

L. 

R. 

C. 

B. 

33

L. 

*p* 

*p* 

B. 

38

**E**

(soit appel, soit réponse)

L. it wa-sn't me!

R. it wa-sn't me!

C. it wa-sn't me!

B.

44

D.S.

L. it wa-sn't me! it wa-sn't me!

R. it wa-sn't me! it wa-sn't me!

C. it wa-sn't me! it wa-sn't me!

B.



# Mercy, mercy, mercy v1.0

Joe Zawinul

**A**  
♩ = 100  
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

10

G **C** Dm Em Am G Am G Am G Am

L

V

B

# Only you v1.1

intro AB AB A'B AB D

Yazoo

**♩ = 110**

Voice 1

Voice 2

Voice 3

Bass

Bb

Bb

**A**

V1

V2

V3

B.

*f*

*p*

*p*

Bb F Gm F Eb Bb F

*f*

*p*

*p*

Bb F Gm F Eb Bb F

**B**

V1

V2

V3

B.

*f*

*p*

*p*

Eb F Bb Eb

*f*

*p*

*p*

Eb F Bb Eb

11

V1

V2

V3

B.

$E_b$  F  $B_b$   $B_b$

15

**A'** 2ème fois seulement D.S.

V1

V2

V3

B.

*p* *f*  $B_b$  F Gm F  $E_b$   $B_b$  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 staves are grouped by a brace on the left. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. Measure 23 (indicated by the number 23 above the first staff) contains a half note in each staff: V1 (F4), V2 (E4), V3 (F4), and B. (B2). Measure 24 contains a whole rest in each staff. The score ends with a double bar line.

# Pastime Paradise v2.1

**A**

Lead

Riffs

Bass

Section A (Measures 1-7) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The Lead part consists of a single line with rests. The Riffs part consists of a single line with chords in treble clef. The Bass part consists of a single line with notes and rests.

**B**

8

L.

R.

B.

Section B (Measures 8-10) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

11

L.

R.

B.

Section B (Measures 11-13) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

14

L. 

R. 

B. 

17

**C**

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L. 

R. 

B. 

23 D

L. *ff*

R.

B.

26

L.

R.

B.

30

répéter jusqu'à épuisement

Fin chantée

**E**

L. R. B.

The musical score is written for three voices: L. (Left), R. (Right), and B. (Bass). It is in E-flat major (two flats) and 4/4 time. The score consists of six measures. The L. and R. parts are in treble clef, and the B. part is in bass clef. The L. and R. parts feature a melody of quarter and eighth notes, while the B. part provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.



# People Everyday v1.2

$\text{♩} = 90$

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

B.

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

2

**C**

17


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

R. 

B. 

23

V. 

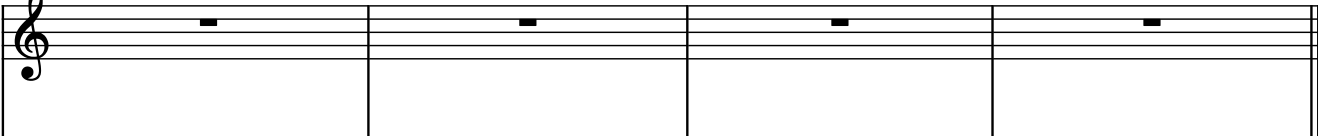
R. 

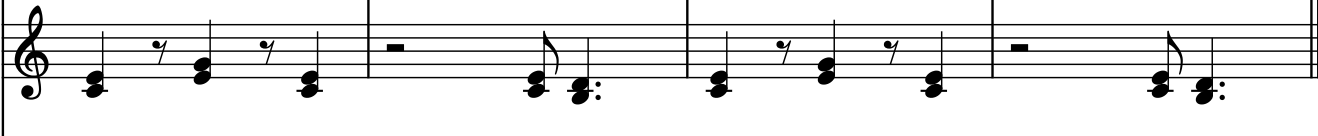
B. 


**D**

25

(solos)

V. 

R. 

B. 

# Pure Imagination v1.1

## Intro

Intro

Voice 1

Voice 2

Low Voice

Bass

F C F C Dm7

## A1

6

$\text{♩} = 120$

V1

V2

LV

B.

C Am7 G

11

V1

V2

LV

B.

## A2

15

V1

V2

LV

B.

This system contains measures 15 through 18. V1 and V2 are in treble clef. V1 has a melodic line with eighth and sixteenth notes, while V2 provides a harmonic accompaniment. LV is in treble clef and plays a steady eighth-note accompaniment. B. is in bass clef and plays a steady eighth-note accompaniment.

19

V1

V2

LV

B.

This system contains measures 19 through 21. V1 and V2 continue their melodic and harmonic parts. LV maintains its eighth-note accompaniment. B. continues with its eighth-note accompaniment.

22

V1

V2

LV

B.

This system contains measures 22 through 24. V1 and V2 have more complex melodic lines, including some sixteenth-note runs. LV continues its eighth-note accompaniment. B. continues with its eighth-note accompaniment.

**B**

25

V1

V2

LV

B.

F Am C

28

V1

V2

LV

B.

G

**C**

31

1. 2.

V1

V2

LV

B.

F C

36

V1

V2

LV

B.

F C Dm7 C D

41

V1

V2

LV

B.

G

D.S.

# Purple Rain v1.3

♩ = 60

High voice

Riffs

Lead

Bass

5

A

HV

R

L

B

Pas à la reprise

9

HV

R

L

B

13 **B** %

HV  
R  
L  
B

18

HV  
R  
L  
B

I on - ly want to see you lau-ghing  
I on - ly want to see you lau-ghing

21

1. Fine 2. **C** (C1+C2)x3 ;- ) Madeg

HV  
R  
L  
B

in the pur-ple rain  
in the pur-ple



25

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

HV

R

L

B

3

29

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

HV

R

L

B

# September v2.2

## Intro

Lead 1

Lead 2

Fills

Bass

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

5

L1

L2

F.

B.

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

8

L1

L2

F.

B.

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

**A**

12

L1

L2

F.

B.

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

16

L1

L2

F.

B.

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

20

L1

L2

F.

B.

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

24 B

L1

L2

F.

B.

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

28

L1

L2

F.

B.

Cm7 Fm B $\flat$ 9 Cm7 Fm B $\flat$ 9 Cm7 Fm

33 C

L1

L2

F.

B.

A $\flat$ 6 A $\flat$ 6 D $\flat$ M7 Cm7 Fm D $\flat$ M7

38

L1

L2

F.

B.

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

42

**D**

L1

L2

F.

B.

troisième fois seulement

G $\flat$ /A $\flat$  A $\flat$  Fm

47

L1

L2

F.

B.

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

3x

52

L1

L2

F.

B.

Fm

E $\flat$

56

L1

L2

F.

B.

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

59

L1

L2

F.

B.

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

# Skyfall v1.1

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

♩ = 86 **Intro/fin** **A**

High Voice

Low Voice

Bass

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

**C**

19 **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 *cresc.*

B. *cresc.*



36

HV

LV

B.

*ff*

*ff*

=> C

Detailed description: The image shows a musical score for three staves: HV (High Voice), LV (Low Voice), and B. (Bass). The key signature is B-flat major (two flats). The HV staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, some with accents (>). It includes a double fermata (ff) over a sixteenth-note figure. The LV staff also has a treble clef and features a half note with a slur, followed by a double fermata (ff). The B. staff uses a bass clef and has a steady eighth-note bass line. All three staves conclude with a repeat sign and a double bar line. A bracket at the top right indicates a section ending with a repeat sign and the letter 'C'. The page number '36' is at the top left, and the page number '3' is at the top right.

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

Music notation for the first system (measures 1-6) of section A. It features three staves: Voice 1, Voice 2, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. All three parts are in whole rests for measures 1 through 6.

**B**

Music notation for the second system (measures 7-11) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 7-11 contain vocal and bass lines with various notes and rests.

Music notation for the third system (measures 12-16) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 12-16 contain vocal and bass lines with various notes and rests.

Music notation for the fourth system (measures 17-20) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 17-20 contain vocal and bass lines with various notes and rests.

21 C

V1

V2

B

26

V1

V2

B

30

V1

V2

B

35

V1

V2

B

40

V1

V2

B

The musical score consists of three staves labeled V1, V2, and B. The key signature has three flats (B-flat, E-flat, A-flat).  
Staff V1: Treble clef. It begins with a first ending (marked '1.') consisting of four measures. The first measure has a quarter note, two eighth notes, and a quarter rest. The second measure has a quarter note, a quarter rest, and an eighth note. The third measure has a quarter note, a quarter rest, and a half note. The fourth measure has a quarter note, a quarter rest, and a half note. This is followed by a repeat sign and a second ending (marked '2.') consisting of four measures. The first measure has a quarter note, a quarter rest, and a half note. The second measure has a quarter note, a quarter rest, and a half note. The third measure has a quarter note, a quarter rest, and a half note. The fourth measure has a quarter note, a quarter rest, and a half note. The staff ends with a double bar line.  
Staff V2: Treble clef. It begins with a half note, followed by a quarter rest. This is followed by a repeat sign and a second ending consisting of two measures. The first measure has a whole note. The second measure has a whole rest. The staff ends with a double bar line.  
Staff B: Bass clef. It begins with an eighth note, a quarter rest, an eighth note, and a quarter rest. This is followed by a quarter rest and a half note. This is followed by a repeat sign and a second ending consisting of four measures. The first measure has an eighth note, a quarter rest, an eighth note, and a quarter rest. The second measure has a quarter rest and a half note. The third measure has an eighth note, a quarter rest, an eighth note, and a quarter rest. The fourth measure has a quarter rest and a half note. The staff ends with a double bar line.

# Sweet Dreams v2.3

$\text{♩} = 90$   
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

*mf*

*mf*  
(à partir de 3.)

*mf*

8

4.

**A**

$\text{♩} = 128$

L.

R.

A. Sax.

B.

*f*

The musical score is written for a band and consists of two systems. The first system is in 3/4 time with a tempo of 90 beats per minute. It includes parts for Lead, Riff, Arpeggio, and Bass. The Lead part features a melodic line with eighth and quarter notes. The Riff and Arpeggio parts are played together, featuring a rhythmic pattern of eighth and quarter notes. The Bass part provides a steady accompaniment. The second system starts at measure 8 and changes to 4/4 time with a tempo of 128 beats per minute. It includes parts for L., R., A. Sax., and B. The L. part has a melodic line with eighth and quarter notes. The R. and A. Sax. parts are played together, featuring a rhythmic pattern of eighth and quarter notes. The B. part provides a steady accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

14

L. 


R. 

A. Sax. 

B. 

18 Fine

L.   
*f* Sweetdreams are made of this\_ who. am I\_ to

R. 

A. Sax. 

B. 

22

L.   
dis-a\_ gree\_ I've tra-velled the world and the se-ven seas\_

R. 

A. Sax. 

B. 

25

L. e - ve - ry - bo\_\_ dy's loo-king for some\_ thing Some of them want to use\_

R.

A. Sax.

B.

28

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

R.

A. Sax.

B.

31

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

R.

A. Sax.

B.

34 B

L. *f* be bu-sed 3

R. *f*

A. Sax. *f*

B. *f*

38 C %

L. *mf*

R. *mf*

A. Sax. *mf*

B. *mf*

42

L.

R.

A. Sax.

B.



46 D

L.

R.

A. Sax.

B.

50

L.

R.

A. Sax.

B.

E-Solos  
To Coda

54

L.

R.

A. Sax.

B.

58

L. *mp*

R. *mp*

A. Sax. *mp*

B.

62

D.S. al Coda

L.

R.

A. Sax.

B.

# What is (tainted) love v2.1

The image displays a musical score for three parts: Lead, Riff, and Bass, all in the key of D major (two sharps) and 4/4 time. The Lead part consists of whole rests for the first four measures, followed by a series of eighth notes in measures 5 through 8. The Riff part features a sequence of chords: D major, E major, F# major, G major, A major, B major, C# major, and D major, each held for one measure. The Bass part begins with whole rests for the first four measures, then plays a descending eighth-note pattern in measures 5 through 8, starting on D2 and ending on A1.

9 **A**

The musical score for measures 9-12 is as follows:

**Measure 9:** L. (Vocal line) starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. R. (Right hand) plays a whole chord of A4, C#5, and E5. B. (Bass line) starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

**Measure 10:** L. (Vocal line) starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. R. (Right hand) plays a whole chord of A4, C#5, and E5. B. (Bass line) starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

**Measure 11:** L. (Vocal line) starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. R. (Right hand) plays a whole chord of A4, C#5, and E5. B. (Bass line) starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

**Measure 12:** L. (Vocal line) starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. R. (Right hand) plays a whole chord of A4, C#5, and E5. B. (Bass line) starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

18 C

L. R. B.

23

L.

R.

B.

27

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

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

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

31

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

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

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

**E**

35

L.

R.

B.

**B3**

40

L.

R.

B.

4x Fine

**F**

45

$\text{♩} = 140$   $\text{♩} = 160$

L.

R.

B.

$\text{L } 3 \text{ J}$   $\text{L } 3 \text{ J}$   $\text{L } 3 \text{ J}$   $\text{L } 3 \text{ J}$

**G**

53

L.

R.

B.

$\text{L } 3 \text{ J}$   $\text{L } 3 \text{ J}$   $\text{L } 3 \text{ J}$   $\text{L } 3 \text{ J}$


59 H

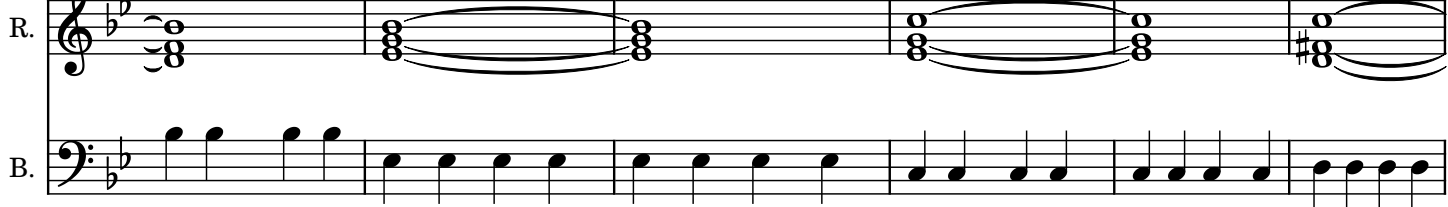
L. 

R. 

B. 

64

L. 

R. 

B. 

70 D.S.

L. 

R. 

B. 