

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

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

9

L1

L2

R.

B.

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

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines. R. and B. have repeating eighth-note chord patterns.

21

L1

L2

R.

B.

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

27

L1

L2

R.

B.

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

33

L1

L2

R.

B.

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

39

L1

L2

R.

B.

The musical score consists of four staves, each with a treble clef and a key signature of two sharps (D major). The staves are labeled L1, L2, R., and B. on the left. The music is divided into two measures by a vertical bar line. Measure 39 (the first measure) contains: L1 (whole rest), L2 (whole rest), R. (quarter rest, then a dotted quarter note chord of D4 and F#4), and B. (quarter note D3). Measure 40 (the second measure) contains: L1 (quarter rest, then a dotted quarter note chord of D4 and F#4), L2 (whole rest), R. (quarter note chord of D4 and F#4, then a dotted quarter note chord of D4, F#4, and A4), and B. (quarter note D3, then a dotted quarter note chord of D4 and F#4). Both measures end with a double bar line and repeat dots.

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

L1

T. Sax.

B.

G

Fine

53

L1

T. Sax.

B.

57

L1

T. Sax.

B.

61

L1

T. Sax.

B.

65

L1

T. Sax.

B.

69

L1



T. Sax.



B.



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, then eighth notes. LV: Whole note chord. B.: Eighth notes.

18

HV

MV

LV

B.

Measures 18-21. HV: Eighth-note patterns. MV: Eighth notes. LV: Whole note chord. B.: Eighth notes.

22

HV

MV

LV

B.

A

3

B \flat

Measures 22-25. HV: Eighth-note patterns. MV: Eighth notes. LV: Whole note chord, triplet. B.: Eighth notes. Measure 25 has a repeat sign and a B \flat note.

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

Measures 26-29. HV: Eighth-note patterns. MV: Eighth notes. LV: Triplet, whole note chord. B.: Eighth notes. Measure 28 has a Dm/B \flat chord. Measure 29 has a B \flat 7 chord.

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.

1. 2.

f

p

49

HV

MV

LV

B.

1.

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 feature chords and a melodic line. LV part: Measures 53-54 feature chords and a melodic line. Measures 55-58 are whole rests. B. part: Measures 53-54 feature a bass line with a fermata. Measures 55-58 feature a bass line with a fermata.

59

2.

HV

MV

LV

B.

Measures 59-62. HV part: Measures 59-60 feature a melodic line. Measures 61-62 are whole rests. MV part: Measures 59-60 feature chords and a melodic line. Measures 61-62 feature a melodic line. LV part: Measures 59-60 are whole rests. Measures 61-62 feature a melodic line. B. part: Measures 59-60 feature a bass line with a fermata. Measures 61-62 feature a bass line with a fermata.

Chameleon v2.2

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

A

♩ = 80

Lead

Chords

Bass



B

7

L.

C.

B.



C

12

4x

L.

C.

B.



D

17

L.

C.

B.



23

L.

C.

B.

29

D'

Fine

E Go drums go

35

Solos!

40

D.C.

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.
Dis-co dis-co

C.

L.
Dis-co dis-co

B.
Dis-co dis-co

A4

23 **1,2,3.**

R. par - ti - za - ni!

C. *f*

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

B. par - ti - za - ni!

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

27

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

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

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

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

B

31

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

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

The musical score consists of four staves labeled R., C., L., and B. The R. staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a repeat sign at the end. The C. staff also has a treble clef and contains a harmonic line with a repeat sign at the end. The L. staff has a treble clef and contains a single note in each measure. The B. staff has a bass clef and contains a single note in each measure. The piece ends with a double bar line and repeat sign.

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**

This system contains measures 17 through 23. The key signature is C major, indicated by a 'C' in a box. The score is written for four staves: L1 (Lead 1), L2 (Lead 2), R (Right Hand), and B (Bass). L1 features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. L2 consists of a single half note C4 sustained across all measures. R plays a series of chords, primarily triads and dyads, mostly on the first two lines of the staff. B is a whole rest throughout the system.

24 **D**

This system contains measures 24 through 27. The key signature changes to D major, indicated by a 'D' in a box. L1 continues with a melodic line, now including some eighth notes with accidentals. L2 has a half note D4 in measure 24, followed by whole rests in measures 25-27. R plays chords, including some with accidentals. B remains a whole rest.

28

This system contains measures 28 through 31. L1 continues with a melodic line. L2 has a half note D4 in measure 28, followed by eighth-note patterns in measures 29-31. R continues with chords, some with accidentals. B remains a whole rest.

32 **E**

L1

L2

R

B

36

L1

L2

R

B

40 **A2**

L1

L2

R

B

44

44

L1

L2

R

B

B2

48

48

B2

L1

L2

R

B

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

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

51

51

L1

L2

R

B

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

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

53

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

C2

55

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

D2

60

L1
 L2
 R
 B

66

L1

 L2

 R

 B

E2

70

L1

 L2

 R

 B

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

74

L1

 L2

 R

 B

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

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

A3

78

L1 
 la la la la la la la la la la la la la

L2 
 la la la la la la la la la la la la la

R 

B 

82

L1 

L2 

R 

B 

86

L1 

L2 

R 

B 

Gangster v2.1

Lead $\text{♩} = 140$

Ska

Bass



5 **A**

L

Ska

B



8

L

Ska

B



11

L

Ska

B



14

L

Ska

B

B

18

To Coda

L

Ska

B

25

L

Ska

B

28

L

Ska

B

C

32

D.S.

L

Ska

B

37

L

Ska

B

41

D

L

Ska

B

48

1, 2, 3. | 4.

L

Ska

B

GhostHammer v2.2

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A1

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-

A2

21

R.

C. bus-ters!

L. bus-ters!

B.

26

R. Ghost - bus-ters!

C. Ghost - bus-ters!

L.

B.

31

A3

R.

C.

L.

B.

37

1. 2. D.S.

R. C. L. B.

43

2. $\text{♩} = 130$ B1

R. C. L. B.

p

52

B2 Solos

R. C. L. B.

Can't touch this

Can't touch this

Can't touch this

60

B3 à partir de 3

1,2,3. 4.

R. Can't touch this Stop!

C. Can't touch this Stop!

L. Can't touch this Stop!

B.

66

D.S.

R. Ham - mer time

C. Ham - mer time

L. 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 v2.0

♩ = 88

A1
Φ

Lead

Chords

Bass

8

Fine
4x

C Pas les 2 premières fois

L

C.

B.

12

6x **A2**

Trombone takes the lead!

L

C.

B.

18 pre-D

L C. B.

22 D Pas la première fois

L C. B.

25 pre-A3 5x

L C. B.

28 A3 5x Accélération ♩ = 110

L C. B.

35 **E**

L

C.

B.

39 To Coda

L

C.

B.

43

L

C.

B.

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

46 D.S.

L

C.

B.

nu-do a Mi-a-mi

If the kids are united v2.1

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

9

V1

V2

B.

f

13

A

V1

V2

B.

17

V1 *p*

V2

B.

22

V1

V2

B.

26

B

V1

V2

B.

31

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

V1 *f*

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

V2

B.

35

V1

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

V2

B.

38

V1

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

V2

B.

41

D

2ème fois vers C3

V1

V2

B.

I got my mind set on you V1.1

A (BCD)x2 E F (BCD) B

♩ = 140

Swing

A

⌘

Lead

Chords

Bass

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.

C

Solos après 2 tours

32

R.

C.

L.

B.

40

R.

C.

L.

B.

D

D.C.

48

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

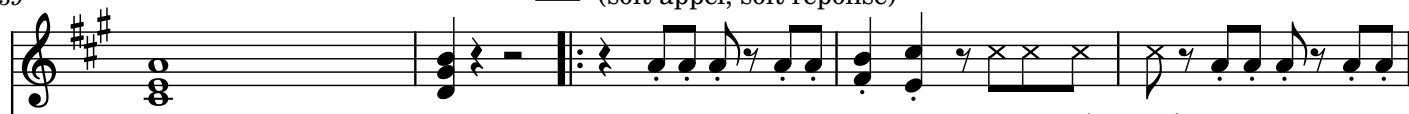
L. 


R. 


C. 


B. 

39 **E** (soit appel, soit réponse)

L. 

R. 

C. 

B. 

44 D.S.

L. 

R. 

C. 

B. 

Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

Voice 1

Voice 2

Voice 3

Bass

A

V1

V2

V3

B.

f

p

p

Bb F Gm F Eb Bb F

B

V1

V2

V3

B.

f

p

p

Eb F Bb Eb

D.C. al Fine

11

V1

V2

V3

B.

E \flat F B \flat B \flat

15

A'

2ème fois seulement

D.S.

V1

V2

V3

B.

p *f*

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

19

C

V1

V2

V3

B.

23

V1

V2

V3

B.

This musical score shows measures 23 and 24 for four parts: V1, V2, V3, and B. The key signature has one sharp (F#). In measure 23, V1 and V2 play quarter notes (F#4 and E4 respectively), while V3 and B play half notes (F#3 and E3 respectively). In measure 24, all four parts play whole rests. The staves are grouped with a brace on the left, and the system ends with a double bar line.

Pastime Paradise v2.1

A

Lead

Riffs

Bass

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

B

7

L.

R.

B.

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

11

L.

R.

B.

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

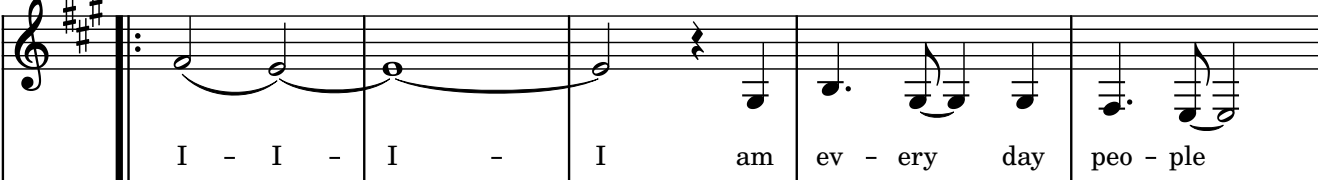
B.


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


2

C

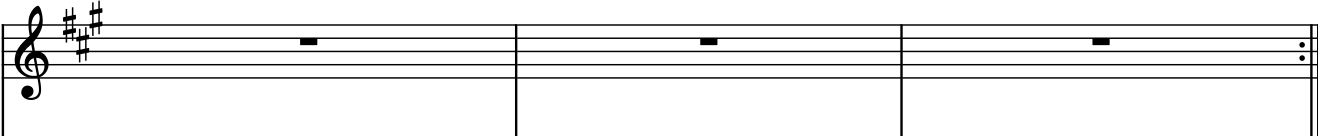
17


V. 


R. 

B. 

22

V. 

R. 


B. 


D

25

(solos)

V. 

R. 

B. 

Purple Rain v1.0

♩ = 60

High voice

Riffs

Lead

Bass

A

10

HV

R

(pas à la reprise)

L

B

18

HV

R

L

B

B

25

HV

R

L

B

This system contains measures 25 through 32. The HV part features a melodic line with eighth-note runs and rests. The R part provides harmonic support with a mix of eighth and quarter notes. The L and B parts play sustained chords, with the B part moving in a stepwise fashion.

33

HV

R

L

B

3

This system contains measures 33 through 40. Measure 33 begins with a triplet of eighth notes in the HV part. The R part has a more active role with eighth-note patterns. The L and B parts continue with sustained chords, while the B part has a more pronounced melodic movement.

41

HV

R

L

B

1. 2. C

This system contains measures 41 through 48. It includes a first ending (1.) and a second ending (2.) marked with a 'C' in a box. The HV part has a melodic line with some rests. The R part has a more active role with eighth-note patterns. The L and B parts continue with sustained chords, while the B part has a more pronounced melodic movement.

50

HV

R

L

B

1. 2. 3

This system contains measures 50 through 57. It includes a first ending (1.) and a second ending (2.) marked with a '3' in a box. The HV part has a melodic line with some rests. The R part has a more active role with eighth-note patterns. The L and B parts continue with sustained chords, while the B part has a more pronounced melodic movement.

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.

Skyfall v1.1

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

♩ = 86 **Intro/fin**

A

High Voice

Low Voice

Bass

p

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

19 **C**

HV *f*

LV *p*

B.

() seulement sur dernier C

23 **transition**

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

LV

B.

29 **D**

HV

LV 3

B.

32

HV

LV 3 *cresc.*

B. *cresc.*

36

HV

LV

B.

>

ff

ff

=> C

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 contain whole rests for Voice 1 and Voice 2, and a rhythmic bass line.

B

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

Music notation for the third system (Measures 13-17). The system includes three staves: V1, V2, and B. Measure 13 is marked with a '13'. Measures 14-17 continue the vocal and instrumental accompaniment.

Music notation for the fourth system (Measures 18-21). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18'. Measures 19-21 continue the vocal and instrumental accompaniment.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

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

40

1.

2.

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

4.

$\text{♩} = 128$

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. It includes parts for 'L.' (treble clef), 'R.' (treble clef), 'A. Sax.' (treble clef), and 'B.' (bass clef). The 'L.' part has a key signature change to one sharp (F#) at measure 9. The 'R.' part plays a melodic line with eighth and quarter notes. The 'A. Sax.' part plays a melodic line with eighth and quarter notes. The 'B.' part plays a melodic line with eighth and quarter notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a section marked 'A' (Allegro) starting at measure 9.

Fine

14

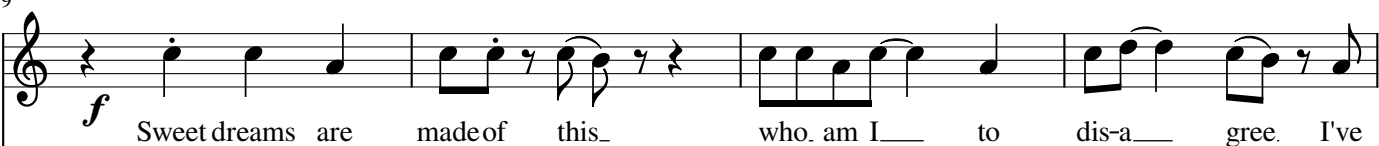
L. 


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 plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes. The dynamic is marked *mf* (mezzo-forte).

44

L.

R.

A. Sax.

B.

Measures 44-47. The L. part continues with a rhythmic pattern. The R. part continues with a similar pattern. The A. Sax. part continues with a pattern of eighth notes and quarter notes. The B. part continues with a pattern of eighth notes and quarter 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 rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes. The dynamic is marked *mf* (mezzo-forte).

52

L.

R.

A. Sax.

B.

E-Solos

To Coda

56

L.

R.

A. Sax.

B.

mp

mp

mp

60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

The musical score for measures 64-67 is as follows:

- Measure 64:** L., R., and A. Sax. have whole rests. B. has a half note G2.
- Measure 65:** L., R., and A. Sax. have whole rests. B. has a half note F2.
- Measure 66:** L., R., and A. Sax. have whole rests. B. has a half note E2.
- Measure 67:** L., R., and A. Sax. have eighth notes G4, A4, B4, and C5 respectively. B. has a trill starting on G4 and ending on A4.

What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.

16

L.

R.

B.

20 C

L. 

R. 

B. 


24

L. 

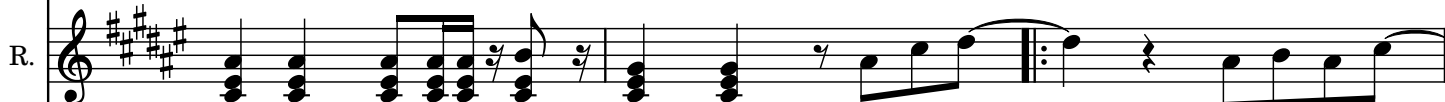
R. 

B. 

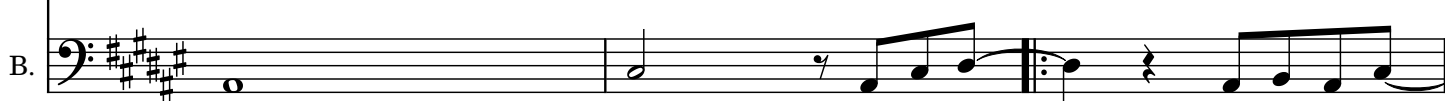
27 D

L. 

What is love_____ ba-by don't hurt_

R. 

What is love_____ ba-by don't hurt_

B. 

What is love_____ ba-by don't hurt_

30 B2

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

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

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

34 E

L. 
 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

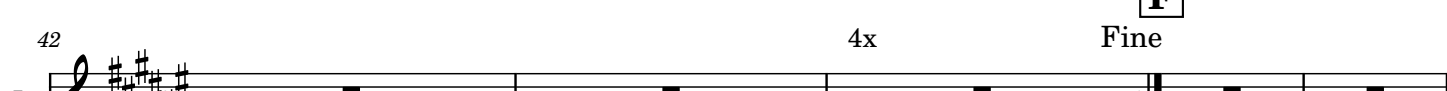
38 B3


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

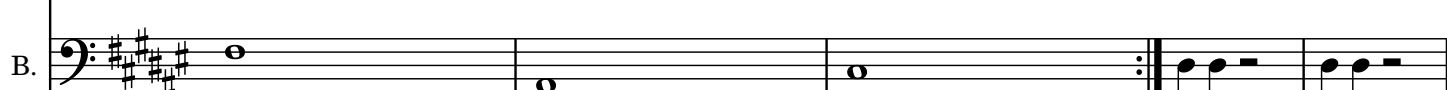
R. 
 me don't hurt me no more What is love

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.

D.S.