

## 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

The image shows a musical score for the song "The Rose Tree". It consists of four staves, labeled L1, L2, R, and B. The key signature is one flat (B-flat). The time signature is 4/4. L1 and L2 are vocal parts, both containing whole rests for the entire duration. R is the right-hand piano accompaniment, featuring a melody of eighth notes and chords. B is the left-hand piano accompaniment, featuring a simple eighth-note melody. The score is presented in a clean, black-and-white format.

17

[illegible]

23

26

L1

L2

R.

B.

29

The image shows a musical score for the song "The Rose Tree". It consists of four staves: L1 (Lead 1), L2 (Lead 2), R. (Right Hand), and B. (Bass). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble clef staves (L1, L2, and R.), with the bass line in the bass clef (B.). The music features a mix of eighth and sixteenth notes, with some rests and a final cadence. The lyrics "The Rose Tree" are written below the bass line.

35

55

L1

L2

R.

B.

# 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 v2.1

A4 B4 C B2 C B2 D2 E D2 E F E E(+solo) D2 F E

**A**

♩ = 180  
Swing

**B**

Lead 1

Lead 2

Bass

Measures 1-4 of section A. Lead 1 is a whole rest. Lead 2 has a quarter rest followed by eighth notes. Bass has a half note, quarter rest, eighth notes, and quarter notes.

**C**

8

L1

L2

B.

Measures 5-8 of section C. L1 has a half note, quarter rest, and half note. L2 has eighth notes. B. has quarter notes and eighth notes.

14

L1

L2

B.

Measures 9-12. L1 has a half note, quarter rest, and half note. L2 has eighth notes. B. has quarter notes and eighth notes.

20

L1

L2

B.

25

**D**

**E**

L1

L2

B.

30

**F**

L1

L2

B.

36

L1

L2

B.

42

L1

L2

B.

This system contains measures 42 through 47. It features three staves: L1 (treble clef), L2 (treble clef), and B. (bass clef). The music is in 4/4 time. Measure 42: L1 has a whole rest, L2 has a quarter rest, and B. has a half note G2. Measure 43: L1 has a quarter rest, L2 has a quarter note F3, and B. has a quarter note G2. Measure 44: L1 has a quarter note E3, L2 has a quarter note F3, and B. has a quarter note G2. Measure 45: L1 has a quarter note D3, L2 has a quarter note F3, and B. has a quarter note G2. Measure 46: L1 has a quarter note C3, L2 has a quarter note F3, and B. has a quarter note G2. Measure 47: L1 has a quarter note B2, L2 has a quarter note F3, and B. has a quarter note G2.

48

L1

L2

B.

This system contains measures 48 through 50. It features three staves: L1 (treble clef), L2 (treble clef), and B. (bass clef). The music is in 4/4 time. Measure 48: L1 has a half note G3, L2 has a half note G3, and B. has a half note G2. Measure 49: L1 has a half note F3, L2 has a half note G3, and B. has a half note G2. Measure 50: L1 has a half note E3, L2 has a half note G3, and B. has a half note G2.



# Chameleon v2.0

$\text{♩} = 90$  **A**

Lead

Chords

Bass

Section A (Measures 1-7) features a 90 BPM tempo. The Lead and Chords parts are mostly rests, with a double bar line and repeat sign at measure 1. The Bass part has a rhythmic pattern of eighth and quarter notes, with a double bar line and repeat sign at measure 1.

8 **B**

L.

C.

B.

Section B (Measures 8-12) features a melodic line in the Lead part. The Chords and Bass parts provide harmonic accompaniment. The section ends with a double bar line and repeat sign at measure 8.

13 4x **C**

L.

C.

B.

Section C (Measures 13-18) features a melodic line in the Lead part. The Chords and Bass parts provide harmonic accompaniment. The section is marked with a 4x repeat sign and ends with a double bar line and repeat sign at measure 13.

19 **D**

L.

C.

B.

Section D (Measures 19-24) features a melodic line in the Lead part. The Chords and Bass parts provide harmonic accompaniment. The section ends with a double bar line and repeat sign at measure 19.

25 D'

L.

C.

B.

31 E Fine Go drums go

L.

C.

B.

38 Solos! D.C.

L.

C.

B.

# 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

The musical score for Example 17 consists of four staves. The first staff (L1) is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff (L2) is a treble clef with the same key signature, featuring a single melodic line with half notes and whole notes, all connected by a long slur. The third staff (R) is a treble clef with the same key signature, showing a series of chords (dyads) represented by two notes beamed together. The fourth staff (B) is a bass clef with the same key signature, containing a series of whole notes, each represented by a single horizontal line (a whole rest).

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

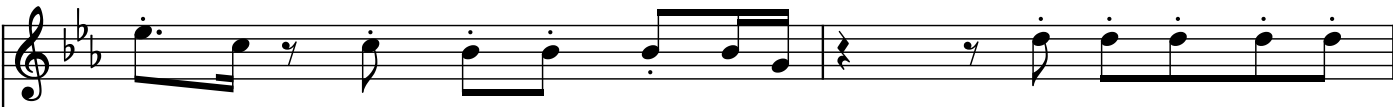



L1 
  
 L2 
  
 R 
  
 B 

**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

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

**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 features a rhythmic pattern of eighth and sixteenth notes.

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: [Instrumental accompaniment]

B: [Instrumental accompaniment]

82

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

L1: [Silent]

L2: [Silent]

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

86

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

L1: [Silent]

L2: [Silent]

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

# Gangster

**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.

26

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.

30

Third system of music (measures 30-35). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 30. The Ska staff has a repeat sign at measure 30. The B staff has a repeat sign at measure 30.

36

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**

40

Fifth system of music (measures 40-45). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 40. The Ska staff has a repeat sign at measure 40. The B staff has a repeat sign at measure 40.

47

L

Ska

B

Measures 47-51: The L part plays a melody of eighth and sixteenth notes. The Ska part has a similar melody. The B part plays a steady eighth-note bass line.

52

L

Ska

B

Measures 52-54: The L part plays a melody of eighth and sixteenth notes. The Ska part has a similar melody. The B part plays a steady eighth-note bass line.

# Hey Ya

## Outkast

**A**

♩ = 160

Lead 1

Lead 2

Chords

Bass

*mf*

4x

7 **B**

L1

L2

C.

B.

3x

Fine To Coda

**C1**

13

L1

L2

C.

B.

**C2**

18

L1

L2

C.

B.

23

L1

L2

C.

B.



**D**



D.S.

28

L1

shake it shake shake it shake it shake shake it

L2

shake it shake shake it shake it shake shake it

C.

B.

33

D.S.

L1

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

L2

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

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!

**pre-D**

18

L

C.

B.

23 **D** Pas la première fois

L  
C.  
B.

26 **pre-A3** 5x **A3** 5x

L  
C.  
B.

31 **E** Accélération %

♩ = 110

L  
C.  
B.

38

L  
C.  
B.

42 To Coda

L. 

C. 

B. 

45

L. 

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

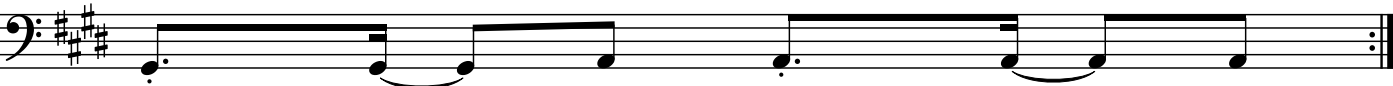
C. 

B. 

48 D.S.

L. 

C. 

B. 

# If the kids are united v1.0

$\text{♩} = 70$

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

**A**

V2

*p*

B.

*f*

14

V1

V2

B.

## B

18

V1

V2

B.

## C

24

V1

*f*

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

V2

B.

28

V1

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

V2

B.

## D

31

V1

ne-ver be di - vi-ded

V2

B.

35

V1

V2

B.

The musical score consists of three staves: V1 (Violin 1), V2 (Violin 2), and B. (Bass). The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measure 35: V1 has a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter rest. V2 has a half note D4, a half note E4, and a half note F#4. B. has a half note D3, a half note E3, and a half note F#3. Measure 36: V1 has a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter rest. V2 has a half note D4, a half note E4, and a half note F#4. B. has a half note D3, a half note E3, and a half note F#3. Measure 37: V1 has a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter rest. V2 has a half note D4, a half note E4, and a half note F#4. B. has a half note D3, a half note E3, and a half note F#3. The score ends with a double bar line.

# 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: *I wanna die*  
 L2:  
 R.:  
 B.:

I wanna die  
 It's not unusual to go

29

L1: out at a-ny time but when I see you out and a -  
 L2:   
 R.:   
 B.:

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. 

R. 

C. 

B. 

38

**E**

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. 



# Pastime Paradise v2.1

**A**

Lead

Riffs

Bass

Section A (Measures 1-7) in 4/4 time, key of B-flat major. The Lead part consists of a single line with rests. The Riffs part consists of a single line with chords. The Bass part consists of a single line with notes and rests.

**B**

8

L.

R.

B.

Section B (Measures 8-10) in 4/4 time, key of B-flat major. 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) in 4/4 time, key of B-flat major. 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. 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 eighth and quarter notes, while the B. part provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

September v2.0

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.

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

47

L1

L2

F.

B.

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



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 $\flat$

# 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 marked with 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). V1 is in treble clef and features a first ending (marked '1.') and a second ending (marked '2.'). V2 is in treble clef and has a long note in the second ending. B is in bass clef and has a rhythmic pattern of eighth notes.

1.

2.

# Sweet Dreams v2.2

Lead  $\text{♩} = 90$

Riff *mf*

Arpeggio *mf*

Bass *mf*

Cm Cm Gm A $\flat$  Cm D $\flat$  B $\flat$ m

7 A  $\text{♩} = 128$

L. 1. 2.

R. *mf*

A. Sax. Gm

B. *f*

13

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. 

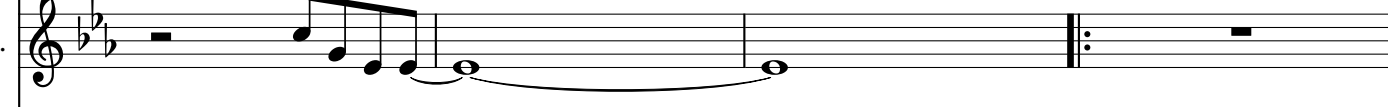
A. Sax. 


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

Lead

Riff

Bass

9 **A**

L.

R.

B.

13 **B1**

L.

R.

B.

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.

**G**

53

L.

R.

B.

59 H

L.

R.

B.

64

L.

R.

B.

70 D.S.

L.

R.

B.