

# 1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

10

L1

L2

R.

B.

17

L1

L2

R.

B.

23

L1

L2

R.

B.

30

L1

L2

R.

B.

36

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 14

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm Ab Bb

**B**

15 16 17 18 19 20

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm Cm G

21 22 23 24 25 **C**

L1

L2

C.

B.

Cm Ab Bb Cm Cm G Cm

*f*

26 27 28 29

L1

L2

C.

B.

Ab Bb Cm Cm G Cm

*f* *f*

30 31 32 33

L1

L2

C.

B.

Ab Bb Cm Cm G Cm G

*f*

1. 2.

**D** Fine 34 35 36 37

L1

L2

C.

B.

Cm Ab Bb Cm

38 39 40

L1

L2

C.

B.

Cm

A $\flat$

B $\flat$

41 42

L1

L2

C.

B.

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.

18

L1

T. Sax.

B.

23

**D**

L1

T. Sax.

B.

28

**E**

L1

T. Sax.

B.

33

**F**

L1

T. Sax.

B.

38

L1

T. Sax.

B.

43

L1

T. Sax.

B.

48

**G**

L1

T. Sax.

B.

53

**Fine**

L1

T. Sax.

B.



58

L1

T. Sax.

B.

63

L1

T. Sax.

B.

68

L1

T. Sax.

B.

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

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

*p*

7

+ drums

HV

MV

LV

B.

11

HV

MV

LV

B.

15

HV

MV

LV

B.

Measures 15-18. HV: eighth notes. MV: whole note chord in measure 15, then rests. LV: whole note chord in measure 15, then rests. B.: eighth notes.

19

HV

MV

LV

B.

Measures 19-22. HV: eighth notes. MV: eighth notes in measures 19-20, then rests. LV: whole note chord in measure 19, then rests. B.: eighth notes.

A

%

23

HV

MV

LV

B.

Measures 23-26. HV: eighth notes. MV: eighth notes. LV: whole note chord in measure 23, then a triplet of eighth notes in measure 24, then rests. B.: eighth notes.

B $\flat$

27

HV

MV

LV

B.

Measures 27-30. HV: eighth notes. MV: rests. LV: eighth notes. B.: eighth notes.

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

HV

MV

LV

B.

*f*

*p*

49 **1.**

HV

MV

LV

B.

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

53 **2.** D.S.

HV

MV

LV

B.

60

HV

MV

LV

B.

*p*

*p*

*p*

# Chameleon v2.2

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

**A**

♩ = 80

Lead

Chords

Bass



**B**

8

L.

C.

B.



**C**

13

4x

L.

C.

B.



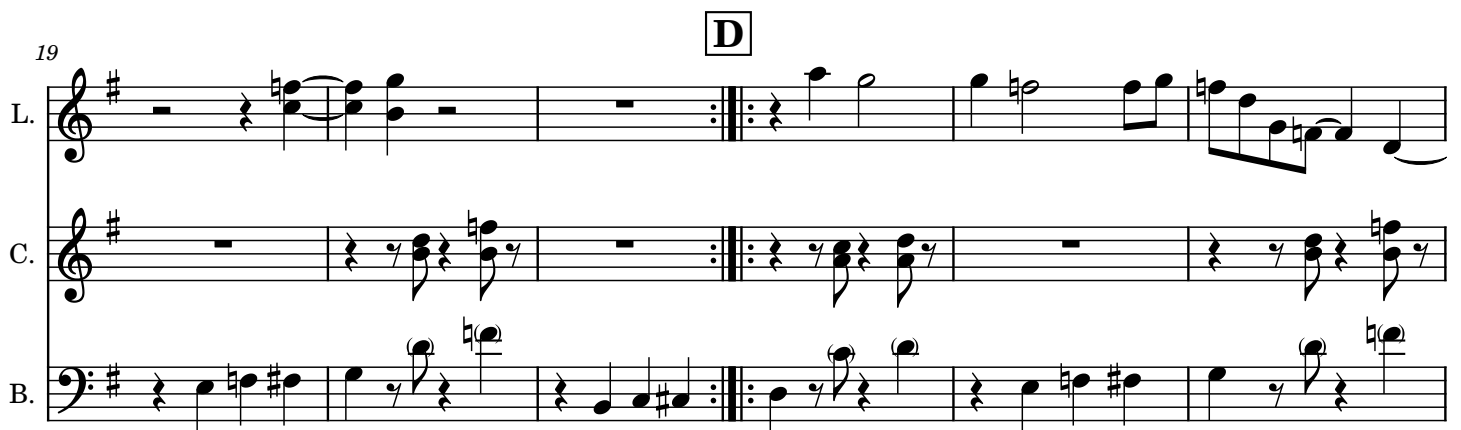
**D**

19

L.

C.

B.



[illegible][illegible]

38 Solos! D.C.

L. C. B.

# Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

A Em

%

5

L16

LC

B.

Em

Am Bm

10

L16

LC

B.

Em

D

Em



**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.

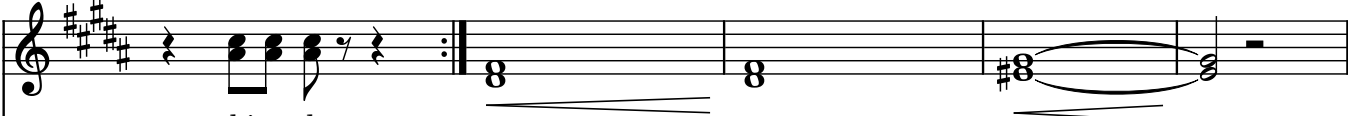
chi cy-clo

chi cy-clo

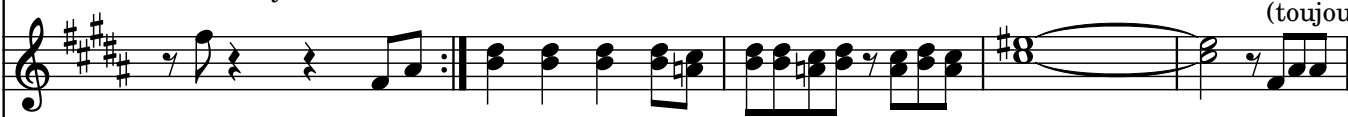
chi cy-clo

(pas sur soli)


28 B2 E A A 1.B7 3

L16 

chi cy-clo

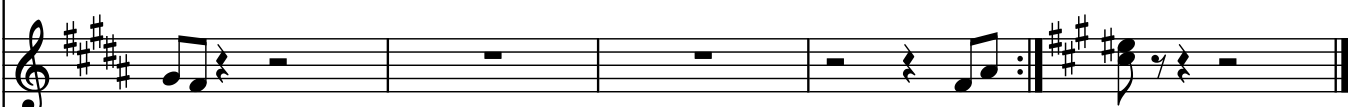
LC 

(toujours)

B. 

33 E 2. D.S.

L16 

LC 

B. 

# Disko Partizani v1.2

**A0**

♩ = 90

comme un bourdon !

Sheet music for the first system (measures 1-3) of the "A0" section. The music is in 3/4 time, key of B-flat major (two flats), and common time signature (C). The tempo is marked as ♩ = 90. The instruction "comme un bourdon !" is written above the staff. The Riffs part features a continuous eighth-note triplet pattern with accents and a dynamic marking of *p* (piano). The Chords, Lead, and Bass parts are marked with a horizontal line, indicating they are silent or have a sustained note.

Sheet music for the second system (measures 4-6) of the "A0" section. The Riffs part continues with the eighth-note triplet pattern, marked with accents and a dynamic marking of *p*. The Chords part features a pattern of eighth notes with chords, marked with accents. The Lead and Bass parts are marked with a horizontal line, indicating they are silent or have a sustained note.

**A1**

Sheet music for the third system (measures 7-9) of the "A1" section. The Riffs part features a continuous eighth-note triplet pattern with accents and a dynamic marking of *p*. The Chords part features a pattern of eighth notes with chords, marked with accents. The Lead part features a melodic line with eighth notes and a dynamic marking of *p*. The Bass part features a pattern of eighth notes with a dynamic marking of *p*. The section ends with a double bar line and a repeat sign.

10

R. 

C. 

L. 

B. 

14 **A2**

R. 

C. 

L. 

B. 

18 **A3**

R. 

C. 

L. 

B. 

23 **A4** 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!

27 **4.** **4bis.** D.S.

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

31 **B** 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 key signature is one flat (B-flat major). The score covers measures 35, 36, and 37. Measure 35 is marked with the number '35' above the first staff. Measure 36 is marked with 'Fin' above the first staff. Measure 37 is marked with 'D.S.' above the first staff. The first staff (R) contains a melodic line with eighth and sixteenth notes. The second staff (C) contains a harmonic accompaniment with chords. The third staff (L) contains a single note. The fourth staff (B) contains a single note. The score ends with a double bar line and repeat dots in measure 37.

# 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

This musical score segment contains measures 17 through 23, marked with a rehearsal symbol 'C'. It features four staves: L1 (Lead 1), L2 (Lead 2), R (Rhythm), and B (Bass). The key signature has one flat (B-flat).  
- **L1:** Contains a complex melodic line with eighth and sixteenth notes, including ties and slurs.  
- **L2:** Features a sustained melodic line with long horizontal slurs spanning multiple measures.  
- **R:** Displays a series of chords, primarily triads and dyads, with some double notes.  
- **B:** Shows a series of rests, indicating a silent bass line for these measures.

24

**D**

The musical score consists of four staves labeled L1, L2, R, and B. The key signature is one flat (B-flat).  
- **L1 (Soprano):** Features a melodic line with eighth and sixteenth notes, including grace notes and rests.  
- **L2 (Alto):** Contains whole notes and rests.  
- **R (Tenor):** Features a complex texture with many beamed sixteenth notes and grace notes.  
- **B (Bass):** Contains whole notes and rests.

28

L1

L2

R

B

**E**

32 **E**

The musical score for Example 32 consists of four staves labeled L1, L2, R, and B. The key signature has one flat (B-flat).  
- **L1 (Left Hand 1):** Treble clef. It contains a sequence of eighth and sixteenth notes with rests, including beamed sixteenth notes.  
- **L2 (Left Hand 2):** Treble clef. It contains whole rests for all four measures.  
- **R (Right):** Treble clef. It contains chords and some moving lines, including beamed sixteenth notes.  
- **B (Bass):** Bass clef. It contains a sequence of eighth and sixteenth notes with rests, including beamed sixteenth notes.

36

36

L1

L2

R

B

**A2**

40

40

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 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

♩ = 140

**A**  
%

Lead

Ska

Bass

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B



**B**

20

To Coda

L

Ska

B

26

L

Ska

B

**C** $\Phi$ 

D.S.

30

L

Ska

B

36

L

Ska

B

**D**

40

L

Ska

B

47

L

Ska

B

1, 2, 3. 4.

The musical score consists of three staves labeled L, Ska, and B. The key signature is G major (two sharps). The L staff is in treble clef, Ska is in treble clef, and B is in bass clef. The score starts at measure 47. The L staff has a melody of eighth and sixteenth notes, with a triplet of eighth notes in measures 49 and 50. The Ska staff has a similar melody. The B staff has a bass line with eighth notes and rests. The score ends with a double bar line and repeat dots.

# Gavotte v2.0

**A**

Swing

Voice 1

Voice 2

Voice 3

Bass



5

V1

V2

V3

B



**B**

9

V1

V2

V3

B



*13*

V1

V2

V3

B

This musical score is for measure 13 of a piece in D major. It features four staves: V1 (Soprano), V2 (Alto), V3 (Tenor), and B (Bass). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The measure contains four measures of music. V1 starts with a half note D4, followed by a quarter rest, then a quarter note E4, and ends with a quarter note D4. V2 starts with a half note D4, followed by a quarter rest, then a quarter note E4, and ends with a quarter note D4. V3 starts with a half note D4, followed by a quarter rest, then a quarter note E4, and ends with a quarter note D4. B starts with a half note D3, followed by a quarter rest, then a quarter note E3, and ends with a quarter note D3. All parts end with a double bar line and repeat dots.

# GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

## A2

21

R.

C.   
bus-ters!

L.   
bus-ters!

B.

## A3

27

R.   
Ghost - bus-ters!

C.   
Ghost - bus-ters!

L.

B.

33

1.

C.

L.

B.

1. 2. 2 bis

$\text{♩} = 130$

D.S. Fine

39

R.

C.

L.

B.

47

R.

C.

L.

B.

Can't touch this

Can't touch this

Can't touch this

Can't touch this

Can't touch this

Can't touch this

54

B2

R.

C.

L.

B.

*p*

62 **B3** à partir de 3

R. (2eme : who you gonna call?) D.S.

Stop! Ham-mer time

C. 1 et 3

Stop! Ham-mer time

L. 1 et 3

Stop! Ham-mer time

B. ♯

Detailed description: The image shows a musical score for four staves. The top staff is labeled 'R.' and contains a treble clef, a key signature of two sharps (F# and C#), and a rehearsal mark 'B3'. The music starts with a double bar line, followed by a series of eighth notes and rests. The lyrics '(2eme : who you gonna call?)' and 'D.S.' are written above the staff. The second staff is labeled 'C.' and contains a treble clef, a key signature of two sharps, and the lyrics '1 et 3'. The third staff is labeled 'L.' and contains a treble clef, a key signature of two sharps, and the lyrics '1 et 3'. The fourth staff is labeled 'B.' and contains a bass clef, a key signature of two sharps, and the lyrics '1 et 3'. The score ends with a double bar line.



# Hey Ya v2.2

Outkast

**A**

♩ = 160

Lead 1

Lead 2

Chords

Bass

*mf*

**B**

6

4x

L1

L2

C.

B.

6

C1

11

3x

L1

L2

C.

B.

15

L1

L2

C.

B.

C2

19

L1

L2

C.

B.

23

L1

L2

C.

B.

**D**

D.S.

27

L1

L2

C.

B.

shake it shake shake it

shake it shake shake it

Rien sur reprises 1&2, puis chanté su

He - e - e - e -

32

L1

L2

C.

B.

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

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

ya - - - a Hey

35 4x B'

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

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

C. ya - - a

B.

39 Fine 3x

L1

L2

C.

B.

# Hip Hop medley v2.1

♩ = 88

A1

ϕ

Lead

Chords

Bm Em Bm F#7

Bass

♩ = 88

A1

ϕ

Lead

Chords

Bm Em Bm F#7

Bass

7

Fine  
4x

L

C.

B.

Bm Em Bm F#7 Bbm

11 C Pas les 2 premières fois

L

C

B

6x

A2

Trombone takes the lead!

Bbm Ab Bbm Bm Em

16

L

C.

B.

Bm F#7

21

pre-D

D Pas la première fois

C#m B C#m

25

pre-A3

5x

G#m F# G#m

29

A3

5x Accélération

Bm Em Bm F#7


35 **E**


L. 


C. 

B. 

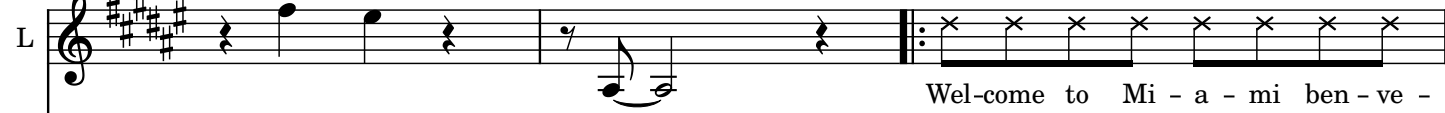
39

L. 

C. 

B. 

43

L. 

C. 

B. 

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

L. nu-do a Mi-a-mi

C. nu-do a Mi-a-mi

B. nu-do a Mi-a-mi

Detailed description: The image shows a musical score for three voices: L (Soprano), C (Alto), and B (Bass). The key signature is G major (four sharps: F#, C#, G#, D#). The L part has a melody starting on G4, while the C and B parts have rests. The L part ends with a repeat sign. The C and B parts end with a repeat sign.



# If the kids are united v2.1

$\text{♩} = 70$

Voice 1

Voice 2

Bass

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

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

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

4

V1

V2

B.

ne-ver be de-fea-ted

ne-ver be de-fea-ted

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 -

V2

B.

40

**D**

V1

vi-ded

V2

B.

44

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**

à partir de 2.

à partir de 3.

L  
C  
B

29 Ad lib.

L  
C  
B

34 D.S.

L  
C  
B

# Insurrection v1.1

**A**

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

*p*

8

R.

C.

L.

B.

*p*

**B**

16

R.

C.

L.

B.

25

R.

C.

L.

B.

34

R.

C.

L.

B.

42

R.

C.

L.

B.

D

R.

C.

L.

B.



# It's not Unusual v2.0

6

**A**

L1

L2

R.

B.

It's not un - us - u - al to be

11

L1

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

L2

R.

B.

16

L1

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

L2

R.

B.

21

L1

it's not un - u - su - al to see me cry\_ I wa\_nna die\_

L2

R.

B.

**B**  
%

26

L1

— It's not un - u - su - al to go out at a - ny time

L2

R.

B.

30

L1

but when I see you out and a - bout it's such a crime\_

L2

R.

B.

34

L1

— if you should e - ver wa-nna be loved by a-ny one

L2

R.

B.

39

**C**

L1

it's not un - u - su - al it ha - ppens e - very day no

L2

R.

B.

43

L1

mat - ter what you say you'll find it hap - pens all the

L2

R.

B.

47

L1

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

L2

R.

B.

52

L1

why can't this cra - zy love be mine

L2

R.

B.

**D**

57

L1

L2

R.

B.

1., 2.

3.

D.S.

63

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.

21 D

L. 

R. 

C. 

B. 

26

L. 

R. 

C. 

B. 

31

L. 

R. 

C. 

B. 

*p*



36

**E**

(soit appel, soit répons)

L. 
  
 R. 
  
 C. 
  
 B. 

42

L. 
  
 R. 
  
 C. 
  
 B. 

47

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

10

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

# 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

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. (Bass). The score is for measures 23 and 24. Measure 23 contains a half note in each staff: V1 (G4), V2 (F4), V3 (E4), and B. (D3). Measure 24 contains a whole rest in each staff. The staves are grouped by a brace on the left. The key signature has one flat (Bb), and the time signature is 4/4.

# Pastime Paradise v2.1

**A**

Lead

Riffs

Bass

Section A (Measures 1-7) in 4/4 time, key of Bb. 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.

**B**

8

L.

R.

B.

Section B (Measures 8-11) in 4/4 time, key of Bb. The L. part consists of a single line with rests. The R. part consists of a single line with notes. The B. part consists of a single line with notes.

12

L.

R.

B.

Section B (Measures 12-15) in 4/4 time, key of Bb. The L. part consists of a single line with rests. The R. part consists of a single line with notes. The B. part consists of a single line with notes.

15 C

L. 

R. 

B. 

18

L. 

R. 

B. 

21

L. 

R. 

B. 

24 D

L. 

R. 

B. 

28

L. 

R. 

B. 

**E**

32 répéter jusqu'à épuisement Fin chantée

L. 

R. 

B. 

39

L. 

R. 

B. 



# People Everyday v1.2

Voices

Riff

Bass

$\text{♩} = 90$

5 **A**

V. *Hey!*

R. *Hey!*

B.

9 **B**

Measures 9-13 of the musical score, marked with rehearsal mark B. The score is for three parts: V. (Voice), R. (Right Hand), and B. (Left Hand). The key signature is two sharps (F# and C#), and the time signature is 4/4. The V. part has lyrics: "O - o-oh", "[O - o-oh]", "Ye - e-eah", "[Ye - e-eah]", and "Oh [Oh]". The R. and B. parts are piano accompaniment.

14

V. *Yeah [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah]*

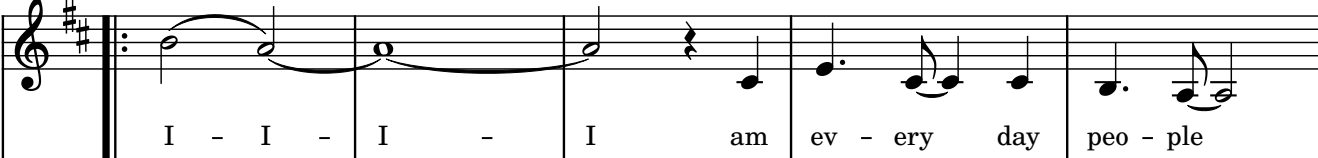
R.


B.


2

**C**

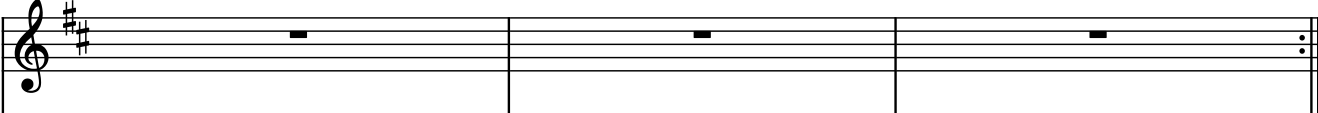
17


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


R. 

B. 

22

V. 


R. 

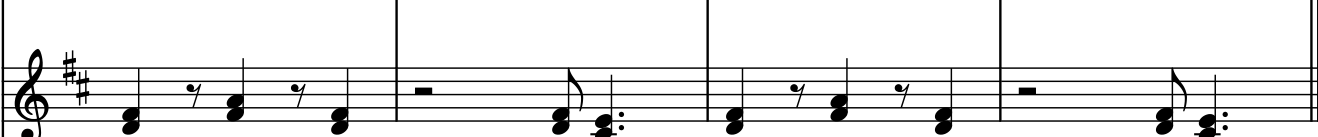
B. 


**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

♩ = 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. The key signature has two sharps (F# and C#). V1 and V2 are in treble clef, while LV and B. are in bass clef. V1 has a melodic line with eighth and quarter notes, including rests. V2 has a similar melodic line. LV plays a steady eighth-note accompaniment. B. plays a steady eighth-note accompaniment.

19

V1

V2

LV

B.

This system contains measures 19 through 21. V1 has a more active melodic line with eighth notes and rests. V2 has a similar melodic line. LV continues the eighth-note accompaniment. B. continues the eighth-note accompaniment.

22

V1

V2

LV

B.

This system contains measures 22 through 24. V1 has a melodic line that ends with a sixteenth-note run. V2 has a similar melodic line. LV continues the eighth-note accompaniment. B. continues the eighth-note accompaniment.

25 **B**

Score for measures 25-27, section B. The score is in G major (one sharp) and 4/4 time. It features four staves: V1 (Violin 1), V2 (Violin 2), LV (Lute/Viola), and B. (Bass). V1 plays a simple melody of quarter notes. V2 plays a more complex melody with eighth and sixteenth notes. LV plays a rhythmic accompaniment of eighth notes. B. plays a bass line with eighth notes. Chords F, Am, and C are indicated below the B. staff.

V1

V2

LV

B.

F Am C

28

Score for measures 28-30. The instrumentation and notation continue from the previous system. The bass line in measure 28 starts with a G chord, indicated by a 'G' above the staff.

V1

V2

LV

B.

G

31 **C**

Score for measures 31-34, section C. The score includes first and second endings. Measures 31 and 32 are the first ending, which repeats. Measures 33 and 34 are the second ending. The instrumentation and notation continue. Chords F and C are indicated below the B. staff in measures 33 and 34 respectively.

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 v1.2

$\text{♩} = 60$

High voice

Riffs

Lead

Bass

9 **A**

HV

R

L

B

17 **B**

HV

R

L

B

25

HV

R

L

B

34

HV

R

L

B

I on - ly want to see you lau-ghing

I on - ly want to see you lau-ghing

40

1. Fine

2.

C

HV

R

L

B

in the pur-ple rain

in the pur-ple



48

HV

R

L

B

1.

2.

1. vers C / 2. vers fin

**B'** <sup>3</sup> D.S. en chantant

Detailed description: This is a musical score for four voices: HV (High Voice), R (Right Voice), L (Left Voice), and B (Bass). The score begins at measure 48. The HV part features a first ending (1.) and a second ending (2.) that leads into a 'D.S. en chantant' section marked with a 'B' in a box and a '3' above it. The R and L parts also have first and second endings. The B part has a first ending and a triplet in the second ending. The key signature has one flat (B-flat). The HV part has a first ending (1.) and a second ending (2.) that leads into a 'D.S. en chantant' section marked with a 'B' in a box and a '3' above it. The R and L parts also have first and second endings. The B part has a first ending and a triplet in the second ending. The key signature has one flat (B-flat).

# September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

Chords:  $\text{D}\flat\text{M7}$   $\text{Cm7}$   $\text{Fm}$   $\text{D}\flat\text{M7}$   $\text{Cm7}$   $\text{Fm}$

5

L1

L2

F.

B.

Chords:  $\text{D}\flat\text{M7}$   $\text{Cm7}$   $\text{Fm}$   $\text{G}\flat/\text{A}\flat$

8

L1

L2

F.

B.

Chords:  $\text{G}\flat/\text{A}\flat$   $\text{G}\flat/\text{A}\flat$   $\text{G}\flat/\text{A}\flat$   $\text{D}\flat\text{M7}$

[A]

12

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm D♭M7

16

L1

L2

F.

B.

Cm7 Fm A♭7 A♭7 D♭M7

20

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm D♭M7

24 B

L1

L2

F.

B.

Cm7 Fm Ab7 Ab7 Bb9

28

L1

L2

F.

B.

Cm7 Fm Bb9 Cm7 Fm Bb9 Cm7 Fm

33 C

L1

L2

F.

B.

Ab6 Ab6 DbM7 Cm7 Fm DbM7

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

*p*

7 **B**

HV

LV

B.

() à la reprise

12

HV

LV

B.

16

HV

LV

B.

1. 2.

20 **C** 2x; 2x; 4x

HV *f*

LV *p* *() seulement sur dernier C*

B.

**transition**

24 1., 3. 1. => B, 3. => fin 2.

HV

LV

B.

**D**

30

HV

LV

B.

34 => C

HV *cresc.* *ff*

LV *cresc.-----* *ff*

B.



# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

Music notation for the first system (Measures 1-6). The system includes three staves: Voice 1, Voice 2, and Bass. All staves are in 4/4 time with a key signature of two flats (Bb and Eb). The first six measures show the instrumental introduction with a steady bass line and rests for the vocal parts.

**B**

Music notation for the second system (Measures 7-12). The system includes three staves: V1, V2, and B. Measure 7 is marked with a '7'. The system shows the vocal parts (V1 and V2) and the bass line (B) for measures 7 through 12, including a repeat sign in measure 8.

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'. The system shows the vocal parts (V1 and V2) and the bass line (B) for measures 13 through 17.

Music notation for the fourth system (Measures 18-22). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18'. The system shows the vocal parts (V1 and V2) and the bass line (B) for measures 18 through 22.

22 C

V1

V2

B

27

V1

V2

B

32

V1

V2

B

37

V1

V2

B

42

V1

V2

B

The image shows a musical score for three staves, labeled V1, V2, and B. The key signature is B-flat major (two flats). The score consists of two measures. In measure 42, V1 has a half note B-flat, a quarter rest, a quarter note B-flat, a half rest, and a half note B-flat. V2 has a whole note B-flat. B has a half note B-flat, a quarter rest, a quarter note B-flat, a half rest, and a half note B-flat. In measure 43, V1 has a half note B-flat, a quarter rest, a quarter note B-flat, a quarter rest, a quarter note B-flat, a quarter rest, and a half note B-flat. V2 has a whole rest. B has a half note B-flat, a quarter rest, a quarter note B-flat, a quarter rest, a quarter note B-flat, a quarter rest, and a half note B-flat. The staves are connected by a brace on the left.

# Sweet Dreams v2.3

$\text{♩} = 90$   
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

*mf*

*mf*  
(à partir de 3.)

1. 2. 3.

8

L.

R.

A. Sax.

B.

*mf*

*f*

**A**

$\text{♩} = 128$

4.

Fine

14

L. 

R. 

A. Sax. 

B. 

19

L.   
*f* Sweetdreams 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

L. \_\_\_you      some of them want to\_ be bu-sed **f** B 3

R. **f**

A. Sax. **f**

B. **f**

4

**D**

48

L. 

R. 

A. Sax. 

B. 

52

L. 

R. 

A. Sax. 

B. 

**E-Solos**

To Coda

56

L. 

R. 

A. Sax. 

B. 

*mp*



60

L.

R.

A. Sax.

B.

64

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

29

L.

R.

B.

29

L.

R.


B.

**D**

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\_\_\_\_

B2

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.

**H**


59

L. 

R. 

B. 

64

L. 

R. 

B. 

70

D.S.

L. 

R. 

B. 