

# 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 chordal pattern. Bass is a bass staff with a repeating eighth-note bass line.

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 chordal pattern. B. is a bass staff with a repeating eighth-note bass line.

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines starting at measure 16. R. and B. continue with their respective 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. plays sustained chords in measures 33-34 and 38, with chords in between. B. continues the eighth-note bass line.

39

L1

L2

R.

B.

This musical score consists of four staves, each with a treble clef and a key signature of two sharps (F# and C#). The staves are labeled L1, L2, R., and B. on the left. The music is written in 4/4 time. The first staff (L1) has a whole rest in measure 39, a whole rest in measure 40, a half rest in measure 41, and a quarter note D5 in measure 42. The second staff (L2) has a whole rest in measure 39, a whole rest in measure 40, a whole rest in measure 41, and a whole rest in measure 42. The third staff (R.) has a quarter rest in measure 39, a quarter note D4 in measure 40, a quarter note E4 in measure 41, a quarter note F#4 in measure 42, a quarter note G4 in measure 43, a quarter note A4 in measure 44, a quarter note B4 in measure 45, and a quarter note C5 in measure 46. The fourth staff (B.) has a quarter note D3 in measure 39, a quarter note E3 in measure 40, a quarter note F#3 in measure 41, a quarter note G3 in measure 42, a quarter note A3 in measure 43, a quarter note B3 in measure 44, a quarter note C4 in measure 45, and a quarter note D4 in measure 46. The score ends with a double bar line and repeat dots in measure 46.

# Brooklyn v1.1

**♩ = 104**

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

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

**A**

7 8 9 10 11 12

L1

L2

C.

B.

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

**B**

13 14 15 16 17

L1

L2

C.

B.

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

18 19 20 21 22

L1

L2

C.

B.

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

23 24 25 26

L1

L2

C.

B.

**C**

*f*

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

27 28 29 30

L1

L2

C.

B.

*f* *f*

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

31 32 33 34 Fine

L1

L2

C.

B.

*f*

Cm Cm G Cm G

35 **D** 36 37 38

L1

L2

C.

B.

Cm Ab Bb Cm

39 40 41 42

L1

L2

C.

B.

Cm Ab Bb Cm Cm G

# Buyo & co v2.2

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

**A**

♩ = 180

Swing

**B**

Lead 1

Tenor Saxophone

Bass

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

**C**

7

L1

T. Sax.

B.

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

12

L1

T. Sax.

B.

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

17

L1

T. Sax.

B.

22

L1

T. Sax.

B.

**D**

26

L1

T. Sax.

B.

**E**

30

L1

T. Sax.

B.

**F**



35

L1

T. Sax.

B.

40

L1

T. Sax.

B.

45

L1

T. Sax.

B.

49

**G**

L1

T. Sax.

B.

**Fine**

53

L1

T. Sax.

B.

57

L1

T. Sax.

B.

61

L1

T. Sax.

B.

65

L1

T. Sax.

B.

69

L1

T. Sax.

B.

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

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

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

*p*

6

+ drums

HV

MV

LV

B.

*+ drums*

10

HV

MV

LV

B.

14

HV

MV

LV

B.

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

18

HV

MV

LV

B.

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

22

HV

MV

LV

B.

A

3

B $\flat$

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

26

HV

MV

LV

B.

Dm/B $\flat$

B $\flat$ 7

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

30

HV

MV

LV

B.

E $\flat$

E $\flat$ m

3

Detailed description: This is a musical score for a four-part setting of 'The Rose Tree'. The staves are labeled HV (High Voice), MV (Medium Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#). The score begins at measure 30. HV has rests in measures 30-32, followed by eighth notes in measure 33. MV has rests in measures 30-32, followed by half notes in measure 33. LV has a quarter rest in measure 30, eighth notes in measure 31, a quarter note in measure 32, and eighth notes in measure 33. B. has eighth notes throughout. Measure 33 is marked with a '3' and a slur, indicating a triplet. The tempo/mood is marked 'Allegretto'.

[illegible]

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 has two endings. MV part has chords and a final chord. LV part has chords and a final chord. B. part has a melody and a final chord.

59

2.

HV

MV

LV

B.

Measures 59-62. HV part has a melody and a final chord. MV part has a melody and a final chord. LV part has a melody and a final chord. B. part has a melody and a final chord.



# 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.**

# Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

**A** Em

Lead16

Lead Cyclo

Bass

5 Em Am Bm

L16

LC

B.

9 Em D Em

L16

LC

B.

1. 2. Fine

13

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

17

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

21

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

25 **B1** E E E

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

LC (pas sur soli)

B.

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

L16 chi cy-clo

LC

B.

32 E

L16

LC (toujours)

B.

37 2. D.S.

L16

LC

B.

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

# 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 (Right) is in treble clef and contains a melodic line starting at measure 35, marked with a repeat sign. The C. staff (Cello) is in treble clef and contains a harmonic accompaniment with a repeat sign. The L. staff (Left) is in treble clef and is empty. The B. staff (Bass) is in bass clef and contains a bass line with a repeat sign. The score ends with a double bar line and a 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

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

C C F

20

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

C C Am Dm G C

# Freed from desire v1.4

Purple Brein

**A**

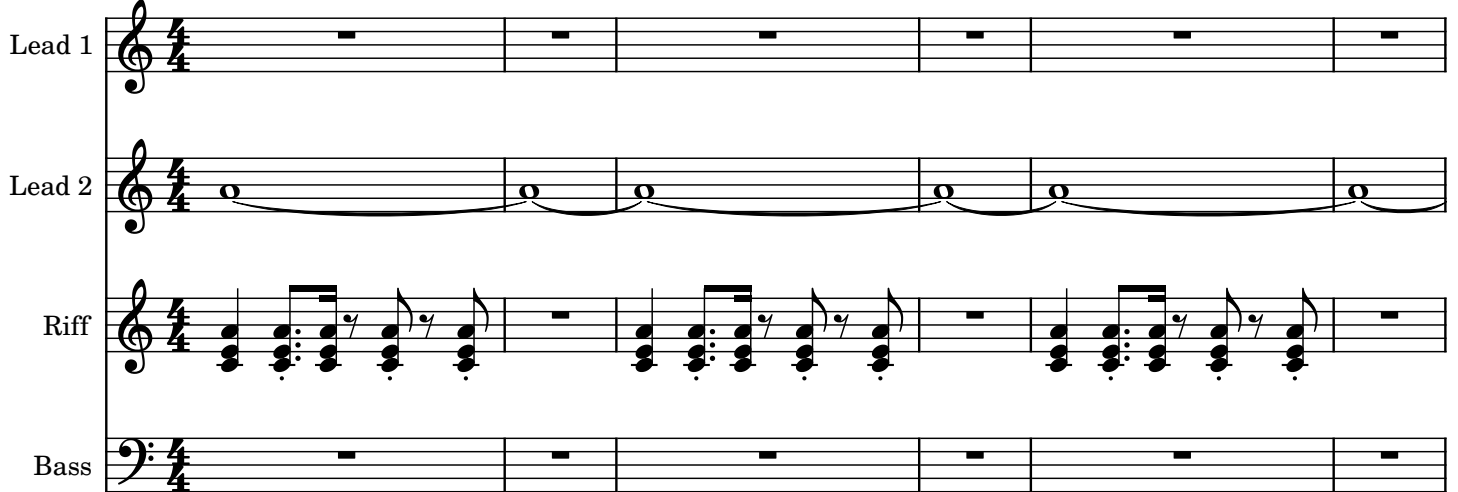
♩ = 130

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

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

**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 

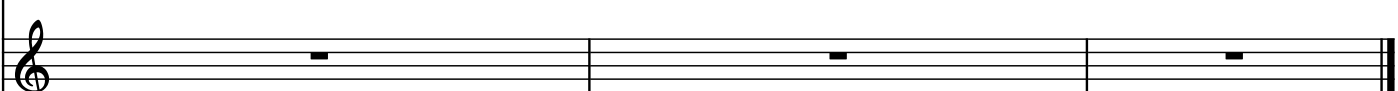
L2 

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

38 39 40

41

L

Ska

B

**D**

42 43 44

48

L

Ska

B

1, 2, 3. 4.

49 50 51

# Gavotte v2.0

**A**

Swing

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

Music notation for the second system (measures 5-8) of the Gavotte v2.0. The system includes four staves: V1, V2, V3, and B. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation features eighth and sixteenth notes, rests, and a repeat sign at the beginning of each staff.

**B**

Music notation for the third system (measures 9-12) of the Gavotte v2.0. The system includes four staves: V1, V2, V3, and B. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation features eighth and sixteenth notes, rests, and a repeat sign at the beginning of each staff. Measure 9 includes a triplet of eighth notes in V1 and V2.

11

V1

V2

V3

B

This system contains measures 11 through 14 of a musical score. The key signature is three sharps (F#, C#, G#). The score is written for four staves: V1 (Violin 1), V2 (Violin 2), V3 (Violoncello), and B (Bass). Measures 11 and 13 feature a whole note in V1 and V2, while V3 and B play eighth notes. Measures 12 and 14 feature eighth notes in V1 and V2, and eighth notes in V3 and B. Measure 11 includes a fermata over the first eighth note in V1 and V2.

15

V1

V2

V3

B

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

# GhostHammer v2.3

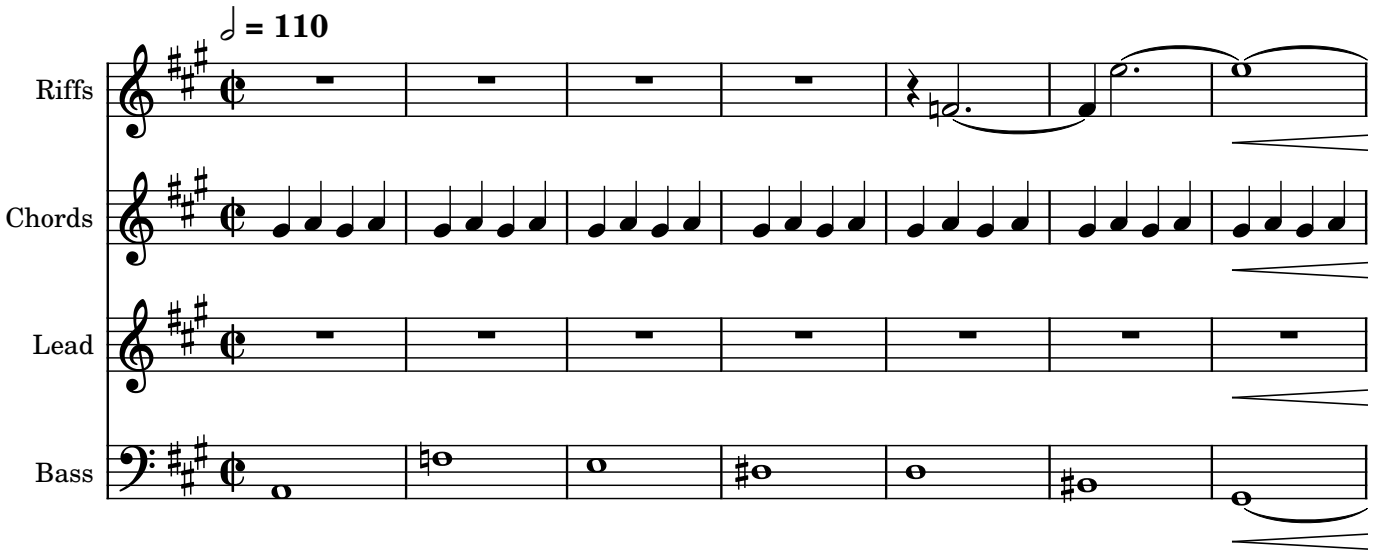
$\text{♩} = 110$

Riffs

Chords

Lead

Bass



**A1**

8

R.

C.

L.

B.



15

R.

C.

L.

B.

Ghost-

Ghost-





## A2

21

R.

C.

L.

B.

## A3

27

R.

C.

L.

B.

33

1.

C.

L.

B.

1. 2. 2 bis

D.S.  $\text{♩} = 130$  Fine

39 2.

R. C. L. B.

47

R. C. L. B.

Can't touch this Can't touch this

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*

**B3**

D.S.

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

R. Stop! Ham-mer time

C. 1 et 3 Stop! Ham-mer time

L. 1 et 3 Stop! Ham-mer time

B. ♪ ♪ ♪

# Hey Ya v2.2

Outkast

**A**

♩ = 160

Lead 1

Lead 2

Chords

*mf*

Bass

**B**

6 4x

L1

L2

C.

B.

C1

10

3x

L1

L2

C.

B.

14

L1

L2

C.

B.

C2

18

L1

L2

C.

B.

22

L1

L2

C.

B.

26

D.S.

L1

L2

C.

B.

31

**D**

L1

L2

C.

B.

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

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

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

He - e - e - e - ya - a

34 4x **B'**

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

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

C. Hey ya - - a

B.

38 Fine

L1

L2

C.

B.

42 3x

L1

L2

C.

B.

# Hip Hop medley v2.1

♩ = 88

**A1**

Lead

Chords

Bass

Bm Em Bm F#7

7

Fine  
4x

L

C.

B.

Bm Em Bm F#7 Bbm

11

**C** Pas les 2 premières fois

6x **A2**

L

C.

B.

Bbm Ab Bbm Trombone takes the lead! Bm Em



16

L

C.

B.

Bm F#7

21

L

C.

B.

pre-D

D

Pas la première fois

C#m B

24

L

C.

B.

C#m G#m F#

26

L

C.

B.

pre-A3

A3

G#m Bm Em

5x

♩ = 110

30 5x Accélération % **E**

L. C. B.

Bm F#7 C#m B

36

L. C. B.


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

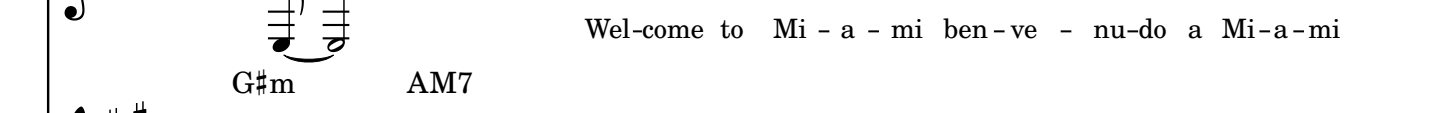
40

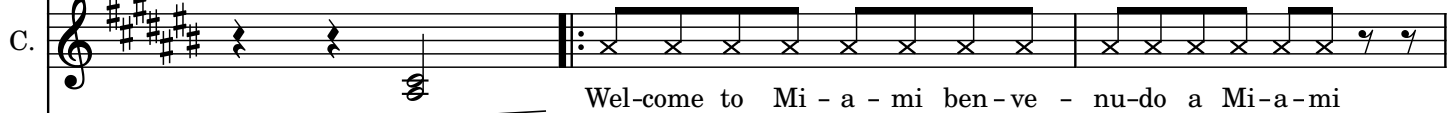
L. C. B.

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

44

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

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

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

47 D.S.

L.  :||

C.  :||

B.  :||

# If the kids are united v2.1

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

9

V1

V2

B.

*f*

13

**A**

V1

V2

B.

17

V1 *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.

A (BCD)<sub>x2</sub> E F (BCD) B

## Swing

§

15

1.

2.

S

A

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

33 **Ad lib.** 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**

15

R.

C.

L.

B.

*p*

23

R.

C.

L.

B.

32 **C** Solos après 2 tours

R.

C.

L.

B.

40

R.

C.

L.

B.

48 **D** D.C.

R.

C.

L.

B.

# It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

5

9 **A**

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

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

14

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

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

18

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

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

23 B  
%

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

L2

R.

B.

28

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

L2

R.

B.

32

L1

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

L2

R.

B.

36

L1

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

L2

R.

B.

41 C

L1

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

L2

R.

B.

45

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

L2

R.  
8

B.

49

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

L2

R.  
8

B.

53

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

L2

R.  
8

B.

**D**

58

L1

L2

R.

B.

1., 2.

3.  
D.S.

64

L1

L2

R.

B.



# It wasn't me v2.1

**A**

♩ = 188

Lead

Riff

Chords

Bass



**B**

7

L.

R.

C.

B.



**C**

13

L.

R.

C.

B.



19

L. 

R. 

C. 

B. 

24 D

L. 

R. 

C. 

B. 

29

L. 

R. 

C. 

B. 

*p*

34

L. R. C. B.

39 **E** (soit appel, soit réponse)

L. R. C. B.

it wa-sn't me!

44 D.S.

L. R. C. B.

it wa-sn't me!

# Mercy, mercy, mercy v1.0

Joe Zawinul

**A**  
♩ = 100  
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

F C

9

G **C** Dm Em

L

V

B

13 Am G Am G Am G Am

L

V

B

The image shows a musical score for three staves: L (Lead), V (Voice), and B (Bass). The key signature is A major (three sharps: F#, C#, G#). The score covers measures 13, 14, and 15. Above the staves, the chords Am, G, Am, G, Am, G, and Am are indicated. The L staff uses a treble clef and contains eighth notes and rests. The V staff uses a treble clef and contains chords and rests. The B staff uses a bass clef and contains eighth notes and rests. The piece ends with a double bar line and repeat dots in measure 15.

# Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

Voice 1

Voice 2

Voice 3

Bass

**A**

V1

V2

V3

B.

**B**

V1

V2

V3

B.

D.C. al Fine

11

V1

V2

V3

B.

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

15

A'

2ème fois seulement

D.S.

V1

V2

V3

B.

*p* *f*

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

19

C

V1

V2

V3

B.

23

V1

V2

V3

B.

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 has whole rests for the first four measures, followed by a melodic line in measures 5 and 6.

**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 a sequence of chords and eighth notes. The B. part has 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 a sequence of chords and eighth notes. The B. part has 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

♩ = 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.

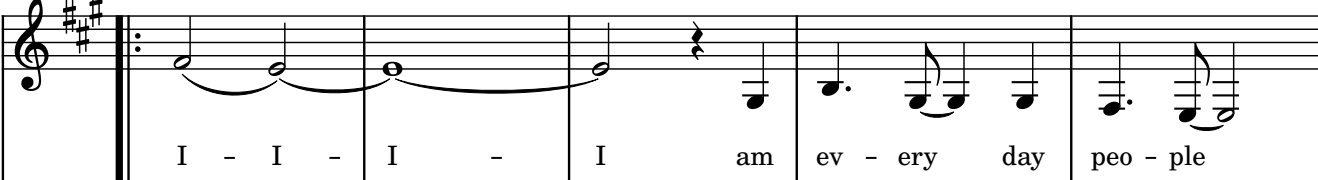
B.


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


2

**C**

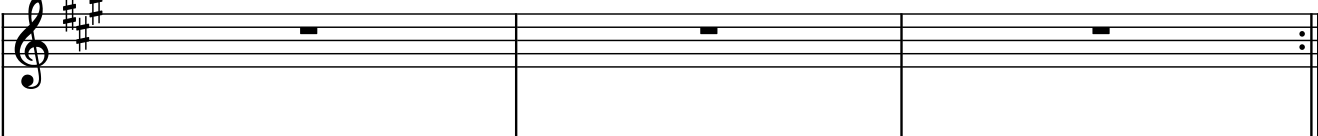
17


V. 


R. 

B. 

22

V. 

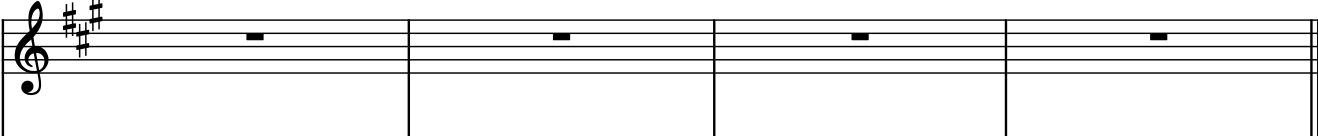
R. 


B. 

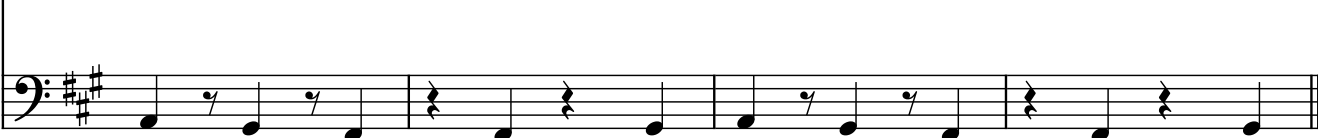
**D**

25

(solos)

V. 

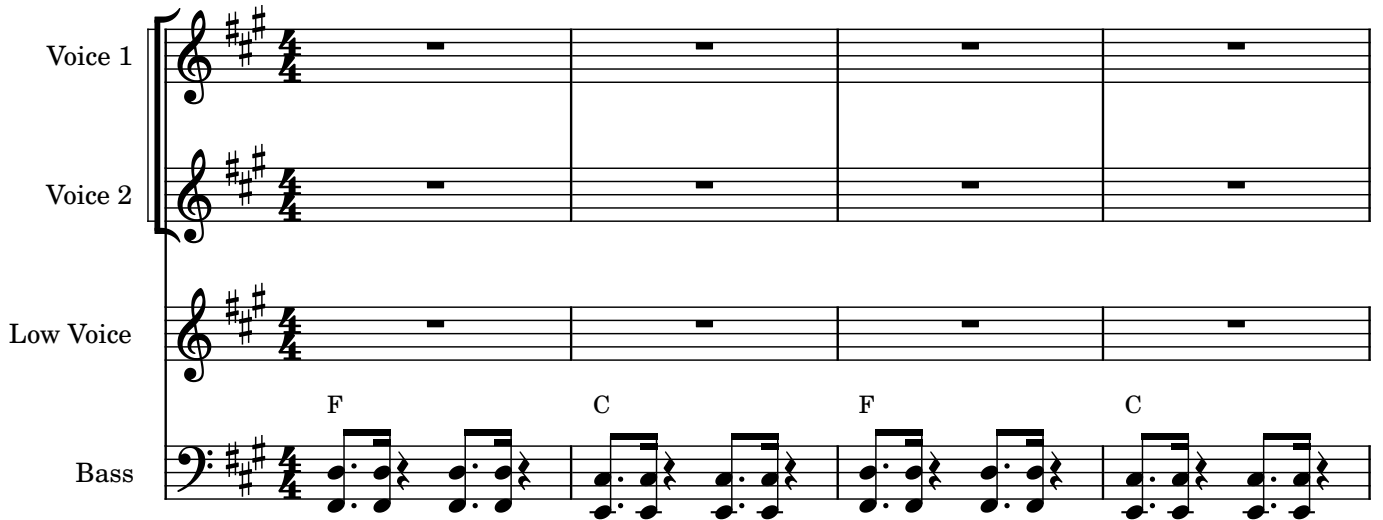
R. 

B. 

# Pure Imagination v1.1

## Intro

Music score for the Intro section, measures 1-4. The score is for four parts: Voice 1, Voice 2, Low Voice, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Bass part features a rhythmic pattern of eighth notes with chords F, C, F, and C.



## A1

Music score for the A1 section, measures 5-8. The score is for four parts: V1, V2, LV, and B. The tempo is marked as ♩ = 120. The key signature is three sharps (F#, C#, G#). The Bass part features a rhythmic pattern with chords Dm7, C, Am7, and G. The section ends with a repeat sign and a double bar line.



Music score for the A1 section, measures 9-12. The score is for four parts: V1, V2, LV, and B. The key signature is three sharps (F#, C#, G#). The Bass part features a rhythmic pattern. The section ends with a repeat sign and a double bar line.



14

V1

V2

LV

B.

18

V1

V2

LV

B.

21

V1

V2

LV

B.



**B**

24

V1

V2

LV

B.

F

Am

System 24-26: V1 and V2 have melodic lines. LV provides harmonic support with chords and arpeggios. B. has a steady bass line. Chords F and Am are indicated below the LV staff.

27

V1

V2

LV

B.

C

G

System 27-29: V1 and V2 continue their melodic lines. LV and B. continue their accompaniment. Chords C and G are indicated below the LV staff.

30

V1

V2

LV

B.

1.

2.

System 30-32: V1 and V2 have melodic lines. LV and B. continue their accompaniment. First and second endings are indicated above the V1 staff.

34 **C**

V1

V2

LV

B.

F C F C

38 D.S.

V1

V2

LV

B.

Dm7 C D G

# 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

17

HV  
R  
L  
B

I  
I

20

HV  
R  
L  
B

on - ly want to see you lau - ghing in the pur - ple  
on - ly want to see you lau - ghing in the pur - ple

22

**C**

1. Fine

2. (C1+C2)x3 ;- Madeg

HV

R

L

B

rain

26

**B'**

1.

2.

1. vers C / 2. vers fin

en chantant

Fin

D.S.

HV

R

L

B

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

5

L1

L2

F.

B.

9

A

L1

L2

F.

B.

13

L1

L2

F.

B.

Chords: D $\flat$ M7, Cm7, Fm, D $\flat$ M7, Cm7, Fm, A $\flat$ 7

This system contains measures 13 through 17. The L1 staff features a melody with eighth and quarter notes. The L2 staff has whole rests. The F. staff shows a sequence of chords: D $\flat$ M7, Cm7, Fm, D $\flat$ M7, Cm7, Fm, and A $\flat$ 7. The B. staff provides a bass line with eighth and quarter notes.

18

L1

L2

F.

B.

Chords: A $\flat$ 7, D $\flat$ M7, Cm7, Fm, D $\flat$ M7

This system contains measures 18 through 21. The L1 staff continues the melody. The L2 staff has whole rests in measures 18 and 20, with eighth-note patterns in measures 19 and 21. The F. staff shows chords: A $\flat$ 7, D $\flat$ M7, Cm7, Fm, and D $\flat$ M7. The B. staff continues the bass line.

22

L1

L2

F.

B.

Chords: Cm7, Fm, D $\flat$ M7, Cm7, Fm, A $\flat$ 7

This system contains measures 22 through 25. The L1 staff continues the melody, ending with a quarter rest. The L2 staff has whole rests in measures 22 and 24, with eighth-note patterns in measures 23 and 25. The F. staff shows chords: Cm7, Fm, D $\flat$ M7, Cm7, Fm, and A $\flat$ 7. The B. staff continues the bass line.

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

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 *cresc.*

B. *cresc.*

36

HV

LV

B.

*ff*

*ff*

=> C

3

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

Music notation for the first system (Measures 1-7). The system includes three staves: Voice 1, Voice 2, and Bass. All staves are in 4/4 time and B-flat major. Measures 1-7 show the instrumental introduction with a bass line and rests for the voices.

**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 show the vocal entry and instrumental accompaniment.

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 parts.

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 conclude the vocal and instrumental parts.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

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

Staff	Measure 40	Measure 41	Measure 42	Measure 43
V1	$\text{G}_4$ quarter, $\text{A}_4$ quarter, $\text{B}_4$ quarter, $\text{C}_5$ quarter	$\text{B}_4$ quarter, $\text{A}_4$ quarter, $\text{G}_4$ quarter, $\text{F}_4$ quarter	$\text{F}_4$ quarter, $\text{E}_4$ quarter, $\text{D}_4$ quarter, $\text{C}_4$ quarter	$\text{C}_4$ quarter, $\text{B}_3$ quarter, $\text{A}_3$ quarter, $\text{G}_3$ quarter
V2	$\text{B}_3$ half note	$\text{B}_3$ half note	$\text{B}_3$ half note	$\text{B}_3$ half note
B	$\text{G}_3$ eighth, $\text{F}_3$ eighth, $\text{E}_3$ eighth, $\text{D}_3$ eighth	$\text{D}_3$ eighth, $\text{C}_3$ eighth, $\text{B}_2$ eighth, $\text{A}_2$ eighth	$\text{A}_2$ eighth, $\text{G}_2$ eighth, $\text{F}_2$ eighth, $\text{E}_2$ eighth	$\text{E}_2$ eighth, $\text{D}_2$ eighth, $\text{C}_2$ eighth, $\text{B}_1$ eighth



# 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 beats per minute. 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 beats per minute. The L. part (treble clef) plays a melodic line with eighth and quarter notes. The R. part (treble clef) plays a rhythmic pattern of eighth notes and quarter notes. The A. Sax. part (treble clef) plays a melodic line with eighth and quarter notes. The B. part (bass clef) plays a rhythmic pattern of eighth notes and quarter notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a repeat sign with first, second, and third endings. A section marker 'A' is placed above measure 10.

Fine

14

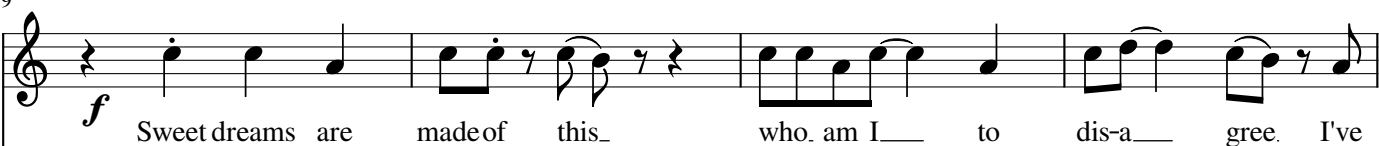
L. 


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 (Left) plays a rhythmic pattern of eighth notes and quarter notes, starting with a repeat sign. The R. part (Right) plays a similar rhythmic pattern, also with a repeat sign. The A. Sax. part (Alto Saxophone) plays a series of eighth notes. The B. part (Bass) plays a series of eighth notes, also with a repeat sign. The dynamic is marked *mf* (mezzo-forte).

44

L.

R.

A. Sax.

B.

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

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D starts at measure 48. The music is in 4/4 time with a key signature of one sharp (F#). The L. part plays a series of eighth notes. The R. part plays a series of eighth notes. The A. Sax. part plays a series of eighth notes. The B. part plays a series of eighth notes, with accents marked by a 'v' symbol. 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 consists of four staves. The first three staves (L., R., and A. Sax.) are in treble clef, and the fourth staff (B.) is in bass clef. Measures 64 and 65 show rests for L., R., and A. Sax., and a melodic line for B. In measure 66, L., R., and A. Sax. enter with a four-note eighth-note pattern, while B. continues its melodic line. Measure 67 is a final measure with a repeat sign and a double bar line.

What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.

16

L.

R.

B.



20 C

L.

R.

B.

24

L.

R.

B.

27 D

L.

R.

B.

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.

R.

B.

38 B3

L.

R.

B.

42 F

L. 
  
 4x Fine

R.

B.

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

L.

R.

B.

54

L.

R.

B.

59 **H**

L.

R.

B.

63

L.

R.

B.

D.S.