

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 half-note chordal 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 chordal pattern. B. is a bass staff with a half-note chordal pattern.

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines. R. and B. continue the chordal 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. features sustained chords in measures 33-34 and 38, with active chords in measures 35-36. B. continues the eighth-note bass line.

39

55

L1

L2

R.

B.

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 A \flat B \flat Cm Cm G

Buyo & co v2.2

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

A

♩ = 180

Swing

B

Lead 1

Tenor Saxophone

Bass

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.

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.

Musical score for measures 53-56. L1 (Trumpet 1) has a melodic line with rests. T. Sax. (Tenor Saxophone) has a melodic line with eighth notes and a final accented quarter note. B. (Bass) has a bass line with eighth notes and a final quarter note.

57

L1

T. Sax.

B.

Musical score for measures 57-60. L1 (Trumpet 1) has a melodic line with eighth notes and quarter notes. T. Sax. (Tenor Saxophone) has a rhythmic accompaniment of eighth notes. B. (Bass) has a bass line with eighth notes and a final quarter note.

61

L1

T. Sax.

B.

Musical score for measures 61-64. L1 (Trumpet 1) has a melodic line with eighth notes and quarter notes. T. Sax. (Tenor Saxophone) has a rhythmic accompaniment of eighth notes. B. (Bass) has a bass line with eighth notes and a final quarter note.

65

L1

T. Sax.

B.

Musical score for measures 65-68. L1 (Trumpet 1) has a melodic line with eighth notes and quarter notes. T. Sax. (Tenor Saxophone) has a rhythmic accompaniment of eighth notes. B. (Bass) has a bass line with eighth notes and a final quarter note.

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 contains eighth-note patterns. The B. staff (bottom) uses a bass clef and contains eighth-note patterns. 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

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, 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-note bass line. Chord B \flat is indicated.

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

Measures 26-29. HV: eighth notes. MV: triplet. LV: triplet. B.: eighth-note bass line. Chords Dm/B \flat and B \flat 7 are indicated.

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.

f

p

49 **1.**

HV

MV

LV

B.

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

59

2.

HV

MV

LV

B.

Measures 59-62. HV part: Measures 59-60 contain a melodic line. Measures 61-62 contain a melodic line with a piano (p) dynamic. MV part: Measures 59-60 contain chords. Measures 61-62 contain a melodic line. LV part: Measures 59-60 are whole rests. Measures 61-62 contain a melodic line with a piano (p) dynamic. B. part: Measures 59-60 contain a bass line with a fermata. Measures 61-62 contain a bass line with a piano (p) dynamic.

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 ourdon !

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.

C.

L.

B.

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.** **Fine** **D.S.**

27

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

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

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

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

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

31

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

The musical score consists of four staves labeled R., C., L., and B. The R. staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line starting at measure 35, featuring eighth and sixteenth notes, and ending with a repeat sign. The C. staff is in treble clef with a key signature of one sharp (F#). It contains a harmonic line with chords, ending with a repeat sign. The L. staff is in treble clef with a key signature of one sharp (F#). It contains a line with rests, ending with a repeat sign. The B. staff is in bass clef with a key signature of one sharp (F#). It contains a line with rests, ending with a repeat sign. The word 'Fin' is written above the R. staff, and 'D.S.' is written above the C. staff.

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

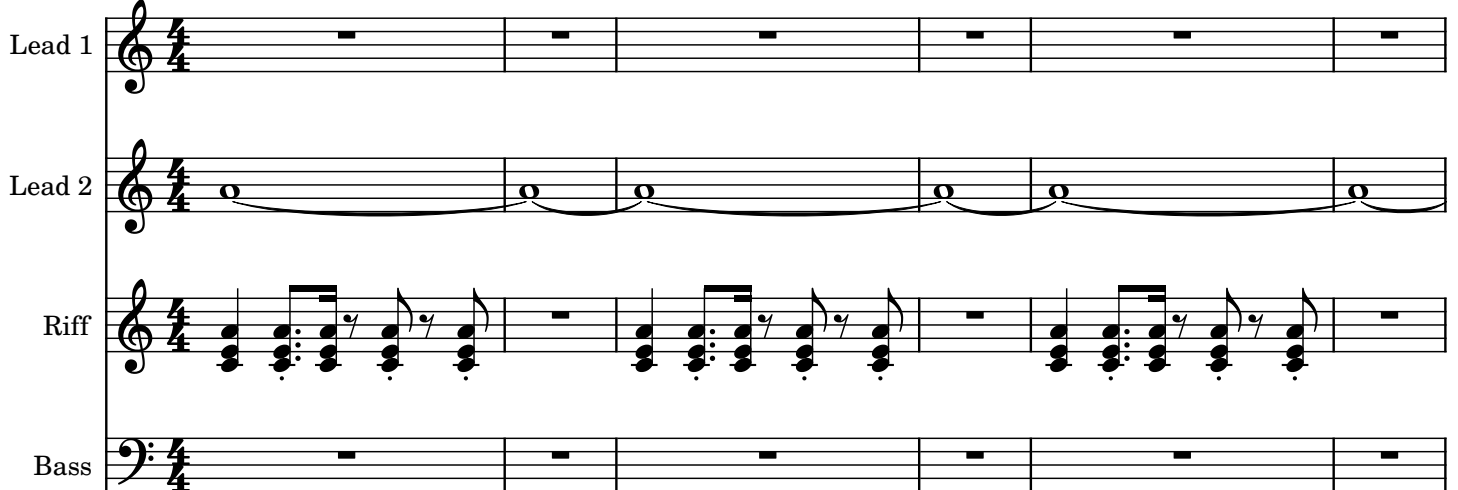
♩ = 130

Lead 1

Lead 2

Riff

Bass



B

7

L1

L2

R

B



12

L1

L2

R

B



17 **C**

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

A3

78

L1 

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

L2 

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

R 

B 

82

L1 

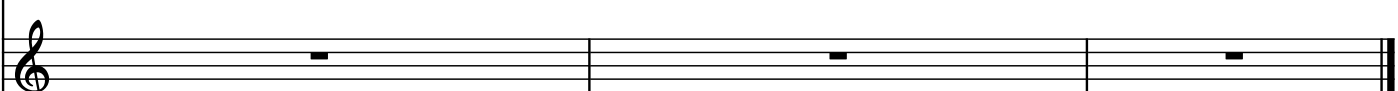
L2 


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

37

41

L

Ska

B

D

41

48

L

Ska

B

1, 2, 3. 4.

48

GhostHammer v2.1

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A2

21

R. 

C. 
bus-ters!

L. 
bus-ters!

B. 

26

R. 
Ghost - bus-ters!

C. 
Ghost - bus-ters!

L. 

B. 

A3

31

R. 
1.

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. 1 et 3 Can't touch this Stop!

L. 1 et 3 Can't touch this Stop!

B.

Detailed description: This block contains measures 60 to 65 of a musical score. It features four staves: Right (R), Center (C), Left (L), and Bass (B). The key signature is G major (one sharp). Measures 60-62 show rests for the R, C, and L staves, while the B staff has a whole note. Measures 63-65 contain a triplet of eighth notes for all parts, indicated by a bracket and the numbers '1,2,3.' above the first measure of the triplet and '4.' above the second. The lyrics 'Can't touch this' are written under measures 60-62, and 'Stop!' is written under measures 63-65. A box labeled 'B3' is placed above measure 61, with the text 'à partir de 3' next to it.

66

D.S.

R. Ham - mer time

C. Ham - mer time

L. Ham - mer time

B.

Detailed description: This block contains measures 66 to 68 of the musical score. Measures 66-68 show a half note for the R, C, and L staves, and a whole note for the B staff. The lyrics 'Ham - mer time' are written under measure 66. At the end of measure 68, there is a 'D.S.' (Da Capo) marking. The key signature remains G major.

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.

♩ = 110

28 A3 5x Accélération

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 v2.0

$\text{♩} = 70$

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

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

1.

V1

V2

B.

45

2.

V1

V2

B.

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

8

R.

C.

L.

B.

B

15

R.

C.

L.

B.

23

R.

C.

L.

B.

32

C Solos après 2 tours

R.

C.

L.

B.

40

R.

C.

L.

B.

48

D

R.

C.

L.

B.

D.C.

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.

B.

49

L1

love will ne - ver do what you want it to

L2

R.

B.

53

L1

why can't this cra-zy love be mine

L2

R.

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

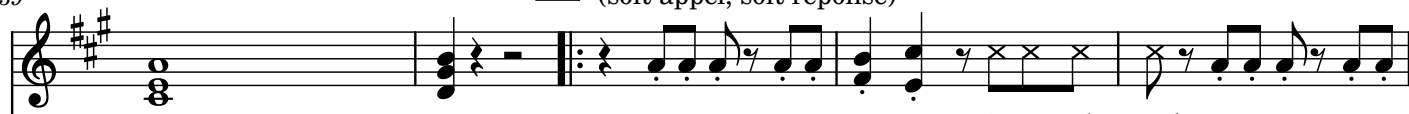
L. 


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.

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 block contains four staves, labeled V1, V2, V3, and B. on the left. A bracket on the far left groups these staves together. Above the first staff (V1), the measure number '23' is written. All four staves are in the key of D major, indicated by a sharp sign (#) on the F line of each staff. Staves V1, V2, and V3 use treble clefs, while staff B. uses a bass clef. The notation for measure 23 is as follows: V1 has a quarter note on D4; V2 has a quarter note on D4; V3 has a half note on D3; and B. has a half note on D2. Measure 24, which begins with a double bar line, shows a whole rest on every staff. The system concludes with a final 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 six measures of whole rests. The Riffs part consists of six measures of chords and eighth notes. The Bass part consists of six measures of eighth notes and rests.

B

7

L.

R.

B.

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

11

L.

R.

B.

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

L. 

R. 

B. 

35

L. 

R. 

B. 

People Everyday v1.0

$\text{♩} = 90$

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

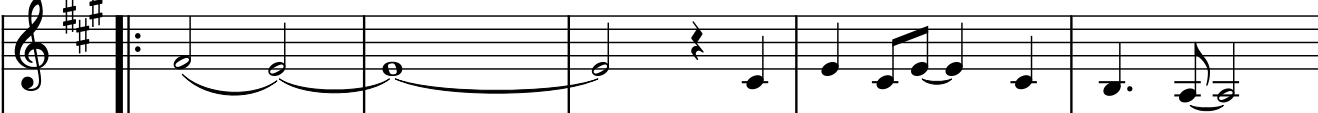
B.


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


2

C


17

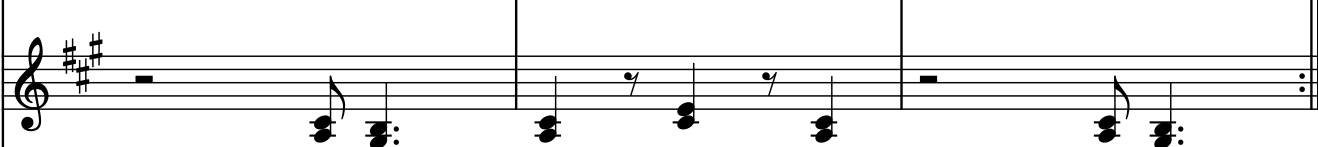
V. 
I - I - I - I am ev - e-ry day peo - ple


R. 

B. 

22

V. 

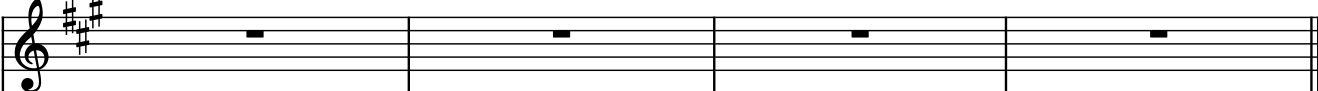
R. 

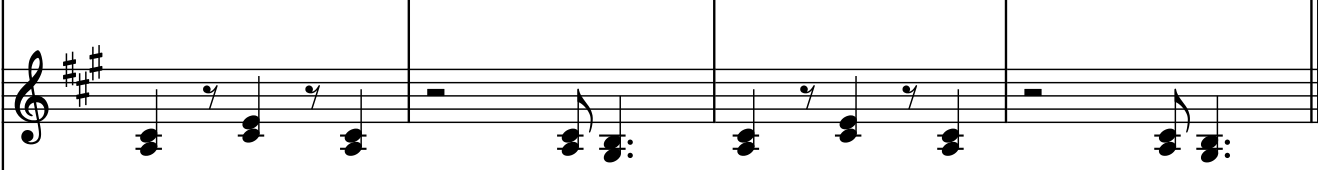
B. 

D

(solos)

25

V. 

R. 

B. 

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

Chords: D \flat M7, Cm7, Fm, D \flat M7, Cm7, Fm

5

L1

L2

F.

B.

Chords: D \flat M7, Cm7, Fm, G \flat /A \flat , G \flat /A \flat

9

A

L1

L2

F.

B.

Chords: G \flat /A \flat , G \flat /A \flat , D \flat M7, Cm7, Fm

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.

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

30

L1

L2

F.

B.

$Cm 7$ Fm $B\flat 9$ $Cm 7$ Fm $A\flat 6$ $A\flat 6$

35 **C**

L1

L2

F.

B.

$D\flat M 7$ $Cm 7$ Fm $D\flat M 7$ $Cm 7$ 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

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

61

L1

L2

F.

B.

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

A

High Voice

Low Voice

Bass

The image shows a musical score for three voices: High Voice, Low Voice, and Bass. The music is in 4/4 time. The High Voice part begins with a whole note chord (C4, E4, G4) and a half note (F#4), followed by a series of eighth notes. The Low Voice part is mostly silent, with a few whole notes. The Bass part begins with a whole note chord (C3, E3, G3) and a half note (F#3), followed by a series of eighth notes. The score is written on three staves, each with a treble clef and a 4/4 time signature. The High Voice staff has a 'p' dynamic marking. The Low Voice staff has a 'p' dynamic marking. The Bass staff has a 'p' dynamic marking.

6

Example 10 shows three staves. The top staff (HV) has a treble clef and contains a sequence of chords. The middle staff (LV) has a treble clef and contains a sequence of rests followed by a final note. The bottom staff (B.) has a bass clef and contains a sequence of notes.

11 **B**

HV

LV

B.

() à la reprise

The musical score is for three voices: HV (High Voice), LV (Low Voice), and B. (Bass). The score is for rehearsal mark 11, labeled 'B'. The HV part consists of a single melodic line with eighth notes. The LV part has a more complex rhythmic pattern with rests and eighth notes. The B. part has a simple melodic line with eighth notes. The text '() à la reprise' is written below the LV staff.

15

HV

LV

B.

1.

The musical score for 'The Rose Tree' is presented in three parts: HV (High Voice), LV (Low Voice), and B. (Bass). The score is in 4/4 time and consists of 15 measures. The HV part begins with a treble clef and a key signature of one sharp (F#). The LV part begins with a treble clef and a key signature of one sharp (F#). The B. part begins with a bass clef and a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 12, and the second system contains measures 13 through 15. The HV part features a melody that is primarily composed of eighth and sixteenth notes, with a final measure that is a whole note. The LV part features a melody that is primarily composed of eighth and sixteenth notes, with a final measure that is a whole note. The B. part features a melody that is primarily composed of eighth and sixteenth notes, with a final measure that is a whole note. The score is marked with a '1.' in the first measure of the second system, indicating a first ending. The score is also marked with a '15' in the first measure of the first system, indicating the total number of measures.

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 steady bass line and rests for the vocal parts.

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 for the first phrase of the chorus.

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 for the first phrase of the chorus.

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 for the first phrase of the chorus.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

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

4.

$\text{♩} = 128$

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 the rhythmic pattern. The R. part continues with the rhythmic pattern. The A. Sax. part continues with the rhythmic pattern. The B. part continues with the rhythmic pattern.

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 pattern of eighth notes and quarter notes. The R. part plays a pattern of eighth notes and quarter notes. 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.

64 65 66 67

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.
 — — — — —

R.
 — — — — —

B.
 — — — — —

38 B3

L.
 — — — — —

R.
 — — — — —

B.
 — — — — —

42 F 4x Fine

L.
 — — — — —

R.
 — — — — —

B.
 — — — — —

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

L. R. B.

54

L. R. B.

59 **H**

L. R. B.

63

L. R. B.

68 D.S.

L. 

R. 

B.