

# 1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

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

9

L1

L2

R.

B.

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

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines. R. and B. continue the chordal patterns from the previous section.

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 and 24-25, with rests in between. 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, mostly in measures 27-28 and 30-31. 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 36-37, with some chordal movement in between. B. continues the eighth-note bass line.

39

L1

L2

R.

B.

The musical score for measures 39 and 40 is written for four staves: L1, L2, R., and B. The key signature is D major (two sharps).  
- **L1:** Treble clef. Measure 39 has a whole rest. Measure 40 has a whole rest, followed by a quarter rest, and then a quarter note D4 and a quarter note E4.  
- **L2:** Treble clef. Measure 39 has a whole rest. Measure 40 has a whole rest.  
- **R.:** Treble clef. Measure 39 has a quarter rest, followed by a quarter note D4 (chord), a quarter note E4 (chord), a quarter rest, a quarter note D4 (chord), a quarter note E4 (chord), and a quarter note F#4 (chord). Measure 40 has a quarter note D4 (chord), a quarter note E4 (chord), a quarter note F#4 (chord), and a whole rest.  
- **B.:** Bass clef. Measure 39 has a quarter note D3, a quarter rest, a quarter note E3, a quarter rest, a quarter note F#3, and a quarter rest. Measure 40 has a quarter note D3, a quarter rest, a quarter note E3, a quarter rest, a quarter note F#3, and a quarter note G#3.

# Brooklyn v1.1

**♩ = 104**

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

Cm A♭ B♭ Cm Cm G Cm A♭ B♭

**A**

7 8 9 10 11 12

L1

L2

C.

B.

Cm Cm G Cm A♭ B♭ Cm Cm G

**B**

13 14 15 16 17

L1

L2

C.

B.

Cm A♭ B♭ Cm Cm G Cm

18 19 20 21 22

L1

L2

C.

B.

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

23 24 25 26

L1

L2

C.

B.

**C**

*f*

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

27 28 29 30

L1

L2

C.

B.

*f* *f*

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

31 32 33 34 Fine

L1

L2

C.

B.

*f*

Cm Cm G Cm G

35 **D** 36 37 38

L1

L2

C.

B.

Cm Ab Bb Cm

39 40 41 42

L1

L2

C.

B.

Cm Ab Bb Cm Cm G

# Buyo & co v2.2

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

**A**

♩ = 180

Swing

**B**

Lead 1

Tenor Saxophone

Bass

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

**C**

7

L1

T. Sax.

B.

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

12

L1

T. Sax.

B.

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

17

L1

T. Sax.

B.

22

L1

T. Sax.

B.

**D**

26

L1

T. Sax.

B.

**E**

30

L1

T. Sax.

B.

**F**



35

L1

T. Sax.

B.

40

L1

T. Sax.

B.

45

L1

T. Sax.

B.

49

L1

T. Sax.

B.

**G**

**Fine**

53

L1

T. Sax.

B.

57

L1

T. Sax.

B.

61

L1

T. Sax.

B.

65

L1

T. Sax.

B.

69

L1

T. Sax.

B.

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 at the end of 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: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

18

HV

MV

LV

B.

Measures 18-21. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

22

HV

MV

LV

B.

A

3

B $\flat$

Measures 22-25. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

26

HV

MV

LV

B.

Dm/B $\flat$

B $\flat$ 7

Measures 26-29. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

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.

38

HV

MV

LV

B.

3

B $\flat$

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.

53

1. D.S.

2.

HV

MV

LV

B.

59

2.

HV

MV

LV

B.

59

2.

HV

MV

LV

B.



# Chameleon v2.2

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

**A**

♩ = 80

Lead

Chords

Bass



**B**

7

L.

C.

B.



**C**

12

4x

L.

C.

B.



**D**

17

L.

C.

B.



23

L.

C.

B.

29

**D'**

**Fine**

**E** Go drums go

35

**Solos!**

40

**D.C.**

# Disko Partizani v1.2

**A0**

$\text{♩} = 90$

comme un bourdon !

3 3 3 3 3 3 3 3 3 3 3 3

Riffs

Chords

Lead

Bass

4 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

**A1**

§

7 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

10

R.

C.

L.

B.

**A2**

14

R.

C.

L.

B.

**A3**

18

R.   
Dis-co dis-co

C.

L.   
Dis-co dis-co

B.   
Dis-co dis-co

**A4**

23 **1,2,3.**

R. par - ti - za - ni!

C. *f*

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

B. par - ti - za - ni!

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

27

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

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

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

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

**B**

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

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

The musical score consists of four staves labeled R., C., L., and B. The R. staff (Right) begins at measure 35 with a melodic line in treble clef, featuring a series of eighth and sixteenth notes with sharps and naturals, ending with a repeat sign. The C. staff (Cello) provides a harmonic accompaniment with a series of chords, also ending with a repeat sign. The L. staff (Left) is empty. The B. staff (Bass) has a bass line with a series of notes and 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**

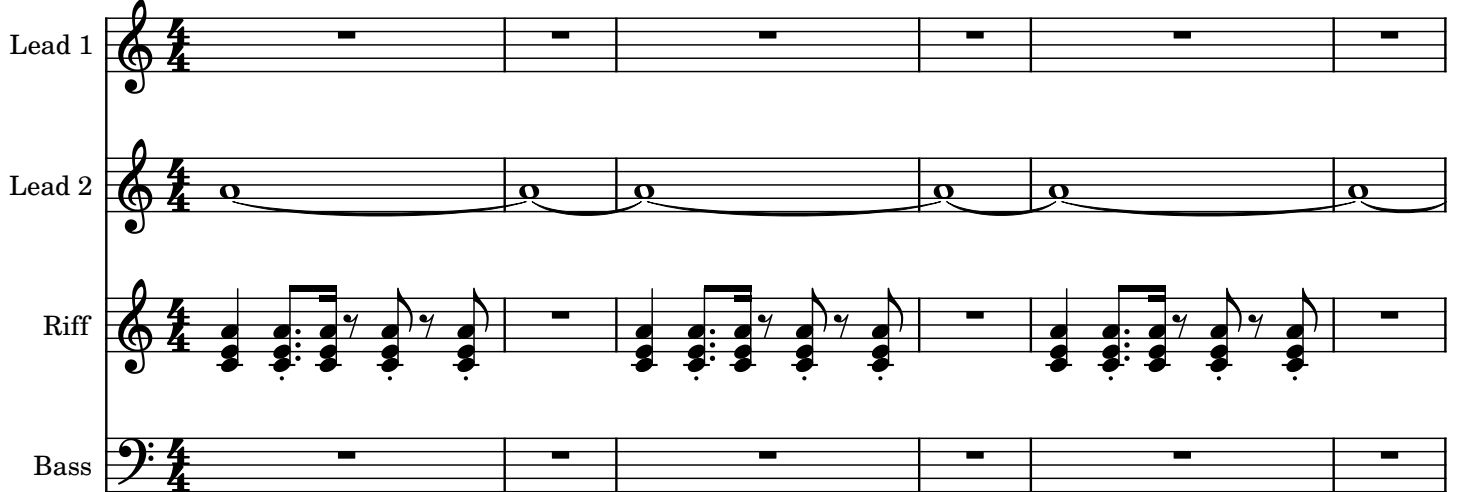
♩ = 130

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 la la la la 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.

**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:** Chordal accompaniment with eighth and sixteenth notes.

**B:** Bass line with eighth and sixteenth notes.

82

Score for measures 82-85, featuring vocal parts L1, L2, and R, and a bass line B.

**L1:** Rests.

**L2:** Rests.

**R:** Chordal accompaniment with eighth and sixteenth notes.

**B:** Bass line with eighth and sixteenth notes.

86

Score for measures 86-88, featuring vocal parts L1, L2, and R, and a bass line B.

**L1:** Rests.

**L2:** Rests.

**R:** Chordal accompaniment with eighth and sixteenth notes, ending with a sustained chord.

**B:** Bass line with eighth and sixteenth notes, ending with a sustained note.

# Gangster v2.1

Lead  $\text{♩} = 140$

Ska

Bass



5 **A**

L

Ska

B



8

L

Ska

B



11

L

Ska

B





14

L

Ska

B

**B**

18

To Coda

L

Ska

B

25

L

Ska

B

28

L

Ska

B

**C**

32

D.S.

L

Ska

B

37

L

Ska

B

41

**D**

L

Ska

B

48

1, 2, 3. | 4.

L

Ska

B

# Gavotte v2.0

**A**

Swing

Music notation for the first system (measures 1-4) of section A. 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 section A. The system includes four staves: V1, V2, V3, and B. The notation continues the melody and accompaniment from the first system, featuring various note values and rests.

**B**

Music notation for the third system (measures 9-12) of section B. The system includes four staves: V1, V2, V3, and B. The notation features a repeat sign at the beginning of each staff, followed by a double bar line and a key signature change to one sharp (F#). The system concludes with a final measure on each staff.

11

V1

V2

V3

B

This musical system contains measures 11 through 14. It features four staves: V1 (Violin 1), V2 (Violin 2), V3 (Viola), and B (Bass). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Measure 11: V1 has a half note D5, a quarter rest, and a quarter note E5; V2 has a half note D5, a quarter rest, and a quarter note E5; V3 has a quarter rest, followed by eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; B has a half note D4, a quarter rest, and a quarter note E4. Measure 12: V1 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; V2 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; V3 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; B has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5. Measure 13: V1 has a half note D5, a quarter rest, and a quarter note E5; V2 has a half note D5, a quarter rest, and a quarter note E5; V3 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; B has a half note D4, a quarter rest, and a quarter note E4. Measure 14: V1 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; V2 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; V3 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; B has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5.

15

V1

V2

V3

B

This musical system contains measures 15 through 18. It features four staves: V1 (Violin 1), V2 (Violin 2), V3 (Viola), and B (Bass). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Measure 15: V1 has a half note D5, a quarter rest, and a quarter note E5; V2 has a half note D5, a quarter rest, and a quarter note E5; V3 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; B has a half note D4, a quarter rest, and a quarter note E4. Measure 16: V1 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; V2 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; V3 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; B has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5. Measure 17: V1 has a half note D5, a quarter rest, and a quarter note E5; V2 has a half note D5, a quarter rest, and a quarter note E5; V3 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; B has a half note D4, a quarter rest, and a quarter note E4. Measure 18: V1 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; V2 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; V3 has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5; B has a quarter rest, eighth notes F#4, G#4, A4, B4, C5, D5, E5, F#5.

# GhostHammer v2.2

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

**A1**

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-

## A2

21

R.

C.

bus-ters!

L.

bus-ters!

B.

26

R.

Ghost - bus-ters!

C.

Ghost - bus-ters!

L.

B.

31

A3

R.

1.

C.

L.

B.

37

1. 3  
D.S.

2.

R. 

C. 

L. 

B. 

43

2.  $\text{♩} = 130$  B1 

R. 

C. 


L. 

B. 


*p*

52


B2 Solos

R. 


Can't touch this

C. 

Can't touch this

L. 

Can't touch this

B. 

60

**B3** à partir de 3

1,2,3. 4.

R. Can't touch this Stop!

C. Can't touch this Stop!

L. Can't touch this Stop!

B.

66

D.S.

R. Ham - mer time

C. Ham - mer time

L. Ham - mer time

B.



# Hey Ya v2.2

Outkast

**A**

♩ = 160

Lead 1

Lead 2

Chords

*mf*

Bass

**B**

6 4x

L1

L2

C.

B.

C1

10

3x

L1

L2

C.

B.

14

L1

L2

C.

B.

C2

18

L1

L2

C.

B.

22

L1

L2

C.

B.

26

D.S.

L1

L2

C.

B.

31

**D**

L1

L2

C.

B.

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

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

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

He - e - e - e - ya - a

34 4x **B'**

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

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

C. Hey ya - - a

B.

38 Fine

L1

L2

C.

B.

42 3x

L1

L2

C.

B.

# Hip Hop medley v2.0

♩ = 88

A1

Φ

Lead

Chords

Bass

8

Fine  
4x

C Pas les 2 premières fois

L

C.

B.

12

6x

A2

Trombone takes the lead!

L

C.

B.

18 pre-D

L C. B.

22 D Pas la première fois

L C. B.

25 pre-A3 5x

L C. B.

28 A3 5x Accélération ♩ = 110

L C. B.

35 **E**

L

C.

B.

39 To Coda

L

C.

B.

43

L

C.

B.

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

46 D.S.

L

C.

B.

nu-do a Mi-a-mi

# If the kids are united v2.1

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

9

V1

V2

B.

*f*

13

**A**

V1

V2

B.



17

V1 *p*

V2

B.

22

V1

V2

B.

26

**B**

V1

V2

B.

31

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

V1 *f*

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

V2

B.

35

V1

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

V2

B.

38

V1

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

V2

B.

41

**D**

2ème fois vers C3

V1

V2

B.

# I got my mind set on you V1.1

A (BCD)x2 E F (BCD) B

♩ = 140  
Swing

**A**

Lead

Chords

Bass

**B**

6

L

C

B

Fine

**C**

à la reprise

11

L

C

B

15

1.

2.

L

C

B

2

19 **D** **E** D.S.

L  
C  
B

24 **F**

L  
C  
B

à partir de 2.

à partir de 3.

σ

29

L  
C  
B

σ

σ

σ

σ

**Ad lib.** D.S.

33

L  
C  
B

σ

σ

σ

σ

# 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 happens all the time

L2

R.

B.

49

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

L2

R.

B.

53

The musical score is for the song "Why Can't This Crazy Love Be Mine". It features four staves: L1 (Lead 1), L2 (Lead 2), R (Rhythm), and B (Bass). The key signature is one flat (B-flat). The lyrics are: "why can't this cra-zy love be mine".

**L1:** Treble clef. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The next measure has eighth notes G4, F4, and E4. The final measure has a half note D4, which is tied to the next measure. The lyrics "why can't this cra-zy love be mine" are written below the staff.

**L2:** Treble clef. The staff contains a half note G4, followed by four measures of whole rests.

**R:** Treble clef. The staff contains a half note G4, followed by a measure of whole rest, and then four measures of eighth-note chords. The chords are: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The lyrics "why can't this cra-zy love be mine" are written below the staff.

**B:** Bass clef. The staff contains a half note G3, followed by a measure of whole rest, and then four measures of eighth-note chords. The chords are: G3-A3-B3, G3-A3-B3, G3-A3-B3, and G3-A3-B3. The lyrics "why can't this cra-zy love be mine" are written below the staff.

**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

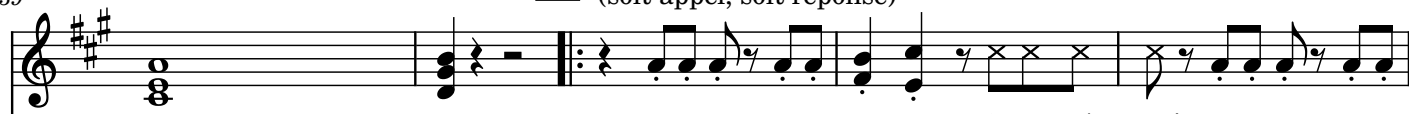
L. 


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.

A musical score for four staves, labeled V1, V2, V3, and B. The score is for measures 23 and 24. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. In measure 23, V1 and V2 have a quarter note on G4, V3 has a quarter note on E4, and B. has a quarter note on C3. In measure 24, all four staves have a whole rest. The staves are grouped by a brace on the left.

# Pastime Paradise v2.1

**A**

Lead

Riffs

Bass

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

**B**

7

L.

R.

B.

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

11

L.

R.

B.

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

14

L. 

R. 

B. 

17 **C**

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L.

R.

B.

23 D

L.

R.

B.

26

L.

R.

B.

30

répéter jusqu'à épuisement

**E**

Fin chantée

L.

R.

B.

35

L.

R.

B.

# People Everyday v1.2

Voices

Riff

Bass

$\text{♩} = 90$

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

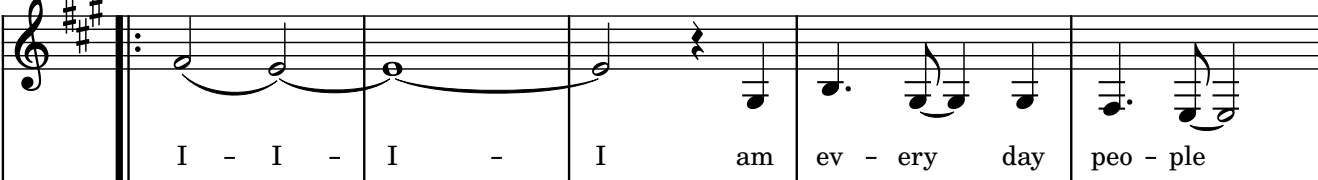
B.


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


2

**C**

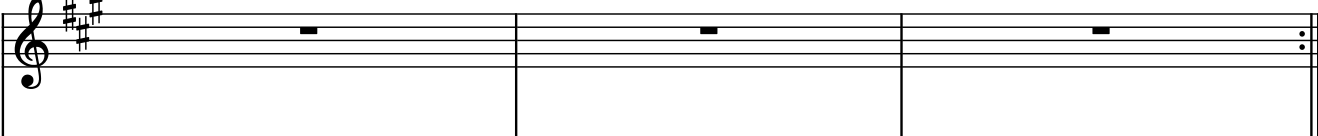
17


V. 


R. 

B. 

22

V. 

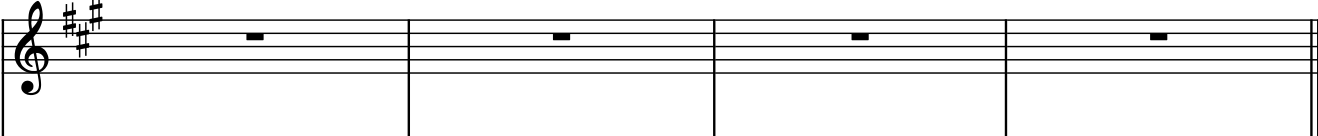
R. 


B. 

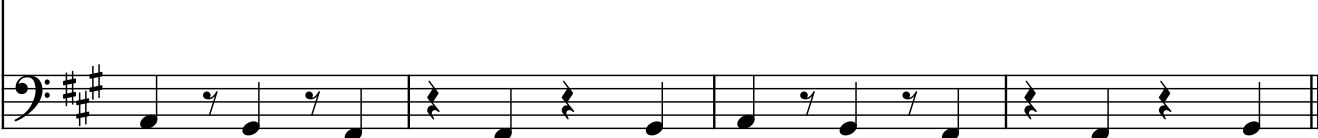
**D**

25

(solos)

V. 

R. 

B. 



# Purple Rain v1.0

$\text{♩} = 60$

High voice

Riffs

Lead

Bass

**A**

10

HV

R

L

B

(pas à la reprise)

18

HV

R

L

B

**B**

25

HV

R

L

B

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

33

3

HV

R

L

B

This system contains measures 33 through 40. Measure 33 begins with a triplet of eighth notes in the HV part. The R part has a more active role with eighth and sixteenth notes. The L part continues with sustained chords, while the B part moves in a stepwise pattern.

41

1. 2. C

HV

R

L

B

This system contains measures 41 through 48. It includes a first ending (1.) and a second ending (2.) marked with a 'C' in a box. The HV part has a melodic line with rests. The R part has a mix of notes and rests. The L and B parts provide harmonic support with sustained chords and moving lines.

50

1. 2.

3

HV

R

L

B

This system contains measures 50 through 57. It includes a first ending (1.) and a second ending (2.). The HV part has a melodic line with rests. The R part has a mix of notes and rests. The L and B parts provide harmonic support with sustained chords and moving lines. A triplet of eighth notes is marked in the B part in measure 55.

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

18

L1

L2

F.

B.

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

22

L1

L2

F.

B.

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

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 $\flat$

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 HV part begins with a treble clef and a key signature of one sharp (F#). The LV and B. parts begin with a treble clef and a key signature of one sharp (F#). The HV part features a melody with a repeat sign and a first ending bracket. The LV and B. parts provide harmonic support with various rhythmic patterns and rests. The score is written on a single system with three staves.



19 **C**

2.

HV

*f*

() seulement sur dernier C

LV

*p*

B.

**transition**

23 2x; 2x; 4x 1., 3. 1.=> B, 3.=> fin 2.

HV

LV

B.

**D**

29

HV

LV

B.

32

HV

LV

B.

*cresc.*

*cresc.*

[illegible]

# 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. The key signature is one flat (Bb) and the time signature is 4/4. All three parts are marked with whole rests for measures 1 through 7.

**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'. Measure 9 contains a repeat sign. The parts are as follows:  
V1: Measure 8 has four quarter rests. Measure 9 has a half note G4. Measure 10 has a half note A4. Measure 11 has a quarter rest. Measure 12 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4.  
V2: Measure 8 has a whole rest. Measure 9 has a quarter note G3, quarter note F#3, quarter note E3, and quarter note D3. Measures 10-12 have a repeating pattern of quarter notes G3, F#3, E3, D3.  
B: Measure 8 has a quarter note G2, quarter note F#2, quarter note E2, and quarter note D2. Measure 9 has a quarter note G2, quarter note F#2, quarter note E2, and quarter note D2. Measures 10-12 have a repeating pattern of quarter notes G2, F#2, E2, D2.

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'.  
V1: Measure 13 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 14 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 15 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 16 has a quarter rest, quarter rest, quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 17 has a half note G4, half note F#4, and a half note E4.  
V2: Measures 13-17 have a repeating pattern of quarter notes G3, F#3, E3, D3.  
B: Measures 13-17 have a repeating pattern of quarter notes G2, F#2, E2, D2.

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'.  
V1: Measure 18 has a half note G4, quarter rest, and quarter note G4. Measure 19 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 20 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 21 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4.  
V2: Measures 18-21 have a repeating pattern of quarter notes G3, F#3, E3, D3.  
B: Measures 18-21 have a repeating pattern of quarter notes G2, F#2, E2, D2.

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 4-part ensemble. The first system (measures 1-7) is in common time (C) with a tempo of 90 bpm. The Lead part (treble clef) features a melodic line with eighth and quarter notes. The Riff (treble clef) and Arpeggio (treble clef) parts play a rhythmic pattern of eighth notes and quarter notes, with the Arpeggio part starting at measure 3. The Bass part (bass clef) plays a similar rhythmic pattern, also starting at measure 3. The second system (measures 8-11) is in common time with a tempo of 128 bpm. The L. part (treble clef) features 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 various musical notations such as notes, rests, and dynamic markings.

Fine

14

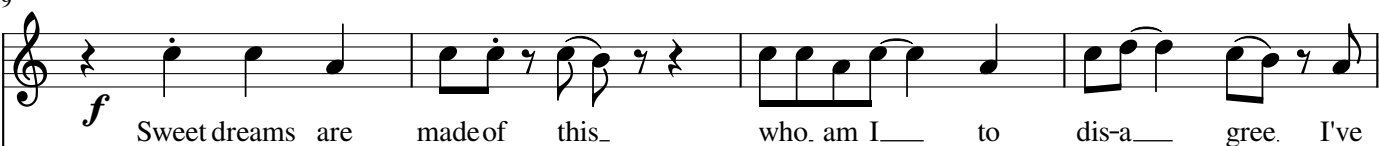
L. 

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 marking *mf* (mezzo-forte) is present for all parts.

44

L.

R.

A. Sax.

B.

Measures 44-47. The L. part continues with the same rhythmic pattern. The R. part continues with the same rhythmic pattern. The A. Sax. part continues with the same rhythmic pattern. The B. part continues with the same 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 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 marking *mf* (mezzo-forte) is present for all parts.

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 are marked with a repeat sign. In measure 66, the L., R., and A. Sax. parts play a quarter-note chord, while the B. part plays a quarter-note chord. In measure 67, the L., R., and A. Sax. parts play a quarter-note chord, while the B. part plays a quarter-note chord. The score ends with a double bar line and repeat dots.

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.   
 — — — — —

R.   
 — — — — —

B.   
 — — — — —

4x Fine

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

L. R. B.

54

L. R. B.

59 **H**

L. R. B.

63

L. R. B.



D.S.