

# 1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

Measures 1-9 of section A. Lead 1 and Lead 2 are treble clef staves with whole rests. Riff is a treble clef staff with a repeating eighth-note chordal pattern. Bass is a bass clef staff with a half-note line.

10

L1

L2

R.

B.

Measures 10-16. L1 is a treble clef staff with whole rests and a final eighth note. L2 is a treble clef staff with whole rests. R. is a treble clef staff with a repeating eighth-note chordal pattern. B. is a bass clef staff with a half-note line.

17

L1

L2

R.

B.

Measures 17-23. L1 is a treble clef staff with a melodic line. L2 is a treble clef staff with a melodic line. R. is a treble clef staff with a repeating eighth-note chordal pattern. B. is a bass clef staff with a half-note line.

23

25

L1

L2

R.

B.

29

23

L1

L2

R.

B.

35

55

L1

L2

R.

B.

# Brooklyn v1.1

♩ = 104

2 3 4 5 6 7

Lead 1

Lead 2

Chords

Bass

Cm Ab Bb Cm Cm G Cm Ab Bb Cm

**A**

8 9 10 11 12 13

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm

**B**

14 15 16 17 18

L1

L2

C.

B.

Ab Bb Cm Cm G Cm Ab Bb

19 20 21 22 23

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm

24 25 26 27

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

**C**

*f* *f*

28 29 30 31

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

*f* *f*

32 33 34 35

L1

L2

C.

B.

Cm G Cm G Cm

**D**

1. 2. Fine

36 37 38

L1

L2

C.

B.

A $\flat$  B $\flat$  Cm

39 40 41 42

L1

L2

C.

B.

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

# Buyo & co v2.2

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

**A**

♩ = 180  
Swing

**B**

Lead 1

Tenor Saxophone

Bass



**C**

7

L1

T. Sax.

B.



13

L1

T. Sax.

B.



19

L1

T. Sax.

B.

24

**D**

L1

T. Sax.

B.

29

**E**

**F**

L1

T. Sax.

B.

34

L1

T. Sax.

B.

39

L1

T. Sax.

B.

45

L1

T. Sax.

B.

G

50

L1

T. Sax.

B.

Fine

55

L1

T. Sax.

B.



60

L1

T. Sax.

B.

65

L1

T. Sax.

B.

70

L1

T. Sax.

B.

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

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

*p*

7

+ drums

HV

MV

LV

B.

11

HV

MV

LV

B.

15

HV

MV

LV

B.

19

HV

MV

LV

B.

A

%

23

HV

MV

LV

B.

27

HV

MV

LV

B.

Dm/B $\flat$

B $\flat$ 7

31

HV

MV

LV

B.

E $\flat$  E $\flat$ m B $\flat$

36

HV

MV

LV

B.

C B $\flat$

40

**B**

HV

MV

LV

B.

*f*

44 C

1. 2.

HV *f*

MV *p*

LV *p*

B.

49 1.

HV

MV

LV

B.

53 2. D.S.

HV

MV

LV

B.

59 2.

HV *p*

MV *p*

LV *p*

B. *p*

# Chameleon v2.2

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

$\text{♩} = 80$  **A**

Lead

Chords

Bass

8 **B**

L.

C.

B.

13 4x **C**

L.

C.

B.

19 **D**

L.

C.

B.

25 D'

L.

C.

B.

31 Fine E Go drums go

L.

C.

B.

37 Solos! D.C.

L.

C.

B.

# Chnam Oun Dop Pram Mauy / Cyclo v1.3

Ros Serey Sothea

**A** Em

Lead16

Lead Cyclo

Bass

5 Em Am Bm

L16

LC

B.

10 Em D Em

L16

LC

B.



2

1. 2. Fine

14

L16

Cy-clo! Cy-clo!

LC

Cy-clo! Cy-clo!

B.

Cy-clo! Cy-clo!

19

L16

Cy-clo!

LC

Cy-clo! (pas sur soli)

B.

Cy-clo!

23

L16

A A

LC

B.

28

1. 2. D.S.

B7 E

L16

(sur fin des soli aussi)

LC

B.

# Disko Partizani v1.2

**A0**

$\text{♩} = 90$

comme un bourdon !

Sheet music for the first system (measures 1-3) of the piece "Disco Partizani v1.2". The system includes staves for Riffs, Chords, Lead, and Bass. The Riffs staff features a melodic line with triplets and accents, starting with a *p* (piano) dynamic. The Chords, Lead, and Bass staves are currently empty, indicated by a horizontal line across each staff.


Sheet music for the second system (measures 4-6) of the piece "Disco Partizani v1.2". The system includes staves for Riffs, Chords, Lead, and Bass. The Riffs staff continues the melodic line with triplets and accents, marked with a *p* dynamic. The Chords staff shows a sequence of chords, while the Lead and Bass staves remain empty, indicated by a horizontal line across each staff.

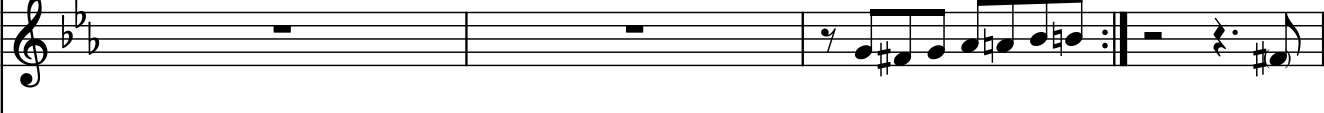
**A1**

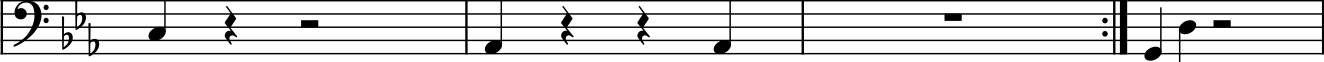
Sheet music for the third system (measures 7-9) of the piece "Disco Partizani v1.2". The system includes staves for Riffs, Chords, Lead, and Bass. The Riffs staff features a melodic line with triplets and accents, marked with a *p* dynamic. The Chords staff shows a sequence of chords. The Lead staff features a melodic line with a key signature change (from B-flat to B-natural) and a repeat sign. The Bass staff features a melodic line with a key signature change (from B-flat to B-natural) and a repeat sign.

10

R. 

C. 

L. 

B. 

14

**A2**

R. 

C. 

L. 

B. 

18

**A3**

R. 

C. 

L. 

B. 

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

**A4**

23

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!

1,2,3.

**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**

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 is written for four voices: Soprano (R.), Alto (C.), Tenor (L.), and Bass (B.). The key signature is E-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The score consists of three measures. The Soprano part has a melodic line with a repeat sign at the end. The Alto part has a harmonic accompaniment with a repeat sign at the end. The Tenor part has a single note in the first measure and rests in the second and third. The Bass part has a single note in the first measure and rests in the second and third. The score ends with a double bar line and repeat dots.

# I'll Fly Away v1.2

Purple Brein

♩ = 100

Lead 1

Lead 2

Riff

Bass

C F C C Dm G C

9 **A**

L1

L2

R

B

C F C

Some bright mor - ning when this life is o - ver I'll fly a - way

13 Dm

L1

L2

R

B

C Dm G

To that home on God's ce - les-tial sho - ore I'll fly a -

16 **B**

L1  
way I'll fly a - way oh glo - ry I'll fly a - way

L2

R

B  
C C F C

21

L1  
When I die Ha-lle - lu-jah by and by\_\_\_\_ I'll fly a - way

L2

R

B  
C Am Dm G C

# Freed from desire v1.4

Purple Brein

**A**

♩ = 130

Lead 1

Lead 2

Riff

Bass

**B**

7

L1

L2

R

B

12

L1

L2

R

B



17 **C**

System C (Measures 17-23):

- L1:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- L2:** Treble clef, key of B-flat major. Notes: Bb4 (half), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- R:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- B:** Bass clef, key of B-flat major. Notes: Bb3 (half), A3-Bb3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter).

24 **D**

System D (Measures 24-27):

- L1:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- L2:** Treble clef, key of B-flat major. Notes: Bb4 (half), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- R:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- B:** Bass clef, key of B-flat major. Notes: Bb3 (half), A3-Bb3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter).

28

System E (Measures 28-31):

- L1:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- L2:** Treble clef, key of B-flat major. Notes: Bb4 (half), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- R:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- B:** Bass clef, key of B-flat major. Notes: Bb3 (half), A3-Bb3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter).

32 **E**

L1

L2

R

B

36

L1

L2

R

B

40 **A2**

L1

L2

R





B

44

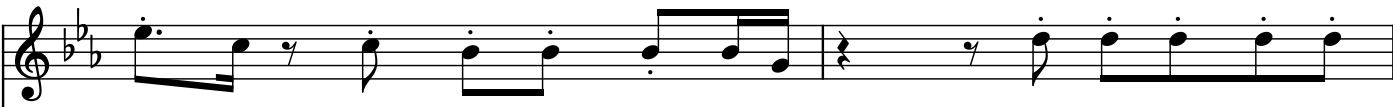



L1 
  
 L2 
  
 R 
  
 B 

**B2**

48

L1 
  
 My love has got no mo - ney he's got his strong be-liefs My love has got no
   
 L2 
  
 My love has got no mo - ney he's got his strong be-liefs My love has got no
   
 R 
  
 B 

51

L1 
  
 mo - ney he's got his strong be-liefs My love has got no
   
 L2 
  
 mo - ney he's got his strong be-liefs My love has got no
   
 R 
  
 B 

53

L1  
mo - ney he's got his strong be-liefs My love has got no

L2  
mo - ney he's got his strong be-liefs My love has got no

R

B

C2

55

L1  
mo - ney he's got his strong be-liefs

L2  
mo - ney he's got his strong be-liefs

R

B

D2

60

L1

L2

R

B

66

66

L1

L2

R

B

**E2**

70

70

L1

L2

R

B

la la la la la la la la la la la

74

74

L1

L2

R

B

la la

la la la la la la la la la la la

A3

78

Score for measures 78-81, featuring vocal parts L1, L2, and R, and a bass line B. The key signature is B-flat major (two flats). The vocal parts sing "la" syllables. The bass line provides a rhythmic accompaniment.

L1: la la la la la la la la la la la la

L2: la la la la la la la la la la la la

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

82

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

L1: [Silent]

L2: [Silent]

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

86

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

L1: [Silent]

L2: [Silent]

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

# Gangster v2.1

**A**  
%

$\text{♩} = 140$

Lead

Ska

Bass

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B

**B**

20 To Coda

First system of music (measures 20-25). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 20. The Ska staff has a repeat sign at measure 20. The B staff has a repeat sign at measure 20.

Second system of music (measures 26-30). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 26. The Ska staff has a repeat sign at measure 26. The B staff has a repeat sign at measure 26.

**C**

D.S.

Third system of music (measures 31-35). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 31. The Ska staff has a repeat sign at measure 31. The B staff has a repeat sign at measure 31.

Fourth system of music (measures 36-40). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 36. The Ska staff has a repeat sign at measure 36. The B staff has a repeat sign at measure 36.

**D**

Fifth system of music (measures 41-45). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 41. The Ska staff has a repeat sign at measure 41. The B staff has a repeat sign at measure 41.



47

1, 2, 3. 3

L

Ska

B

51

4.

L

Ska

B

# Gavotte v2.0

**A**

Swing

Voice 1

Voice 2

Voice 3

Bass



V1

V2

V3

B



9 **B**

V1

V2

V3

B



14

V1

V2

V3

B

The musical score is for four voices: V1, V2, V3, and B. It begins at measure 14. V1 and V2 are in treble clef, V3 is in treble clef, and B is in bass clef. The score consists of three measures followed by a double bar line. V1 and V2 have a repeat sign at the end. V3 and B do not.

Measure 14: V1 has a quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5, eighth note B4, quarter note A4. V2 has a quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5, eighth note B4, quarter note A4. V3 has a quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5, eighth note B4, quarter note A4. B has a quarter rest, eighth note G3, quarter note A3, eighth note B3, quarter note C4, eighth note B3, quarter note A3.

Measure 15: V1 has a half note G4, quarter note A4, quarter rest. V2 has a half note G4, quarter note A4, quarter rest. V3 has a half note G4, quarter note A4, quarter rest. B has a half note G3, quarter note A3, quarter rest.

Measure 16: V1 has a quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. V2 has a quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. V3 has a quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. B has a quarter note G3, eighth note A3, quarter note B3, eighth note A3, quarter note G3.

# GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

**A1**

9

R.

C.

L.

B.

16

R.

C.

L.

B.

Ghost - bus-ters!

## A2

22

R. 

C. 

L. 

B. 

## A3

28

R.   
Ghost - bus-ters!

C.   
Ghost - bus-ters!

L. 

B. 

34

R.   
1.  2. 

C. 

L. 

B. 



4      1,2,3.      4.      D.S.

64      (2eme : who you gonna call?)

R.      Stop!      Ham-mer time

C.      Stop!      Ham-mer time

L.      Stop!      Ham-mer time

B.      w

# Hey Ya v2.2

Outkast

**A**

♩ = 160

Lead 1

Lead 2

Chords

*mf*

Bass

**B**

6 4x %

L1

L2

C.

B.



C1

11

3x

L1

L2

C.

B.

C2

15

L1

L2

C.

B.

20

L1

L2

C.

B.

25

D.S.

L1: 
  
 L2: 
  
 C.: 
  
 B.:

31

**D**

L1: 
  
 shake it shake shake it shake it shake shake it shake it shake shake it
   
 L2: 
  
 shake it shake shake it shake it shake shake it shake it shake shake it
   
 C.: 
  
 He - e - e - e - ya - - a
   
 B.:

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

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

L1

L2

C.

B.

Fine

3x

The musical score consists of four staves labeled L1, L2, C., and B. The piece begins at measure 38. L1 and L2 start with a 2/4 time signature, while C. and B. start with a 4/4 time signature. The score includes various musical notations such as triplets, accents, and repeat signs. The piece concludes with a 'Fine' marking and a '3x' (three times) instruction for the final measure.

# Hip Hop medley v2.1

♩ = 88

**A1**  
⊕

Lead

Chords

Bass

8

Fine  
4x

**C** Pas les 2 premières fois

L

C.

B.

12

**A2**  
6x

Trombone takes the lead!

A♭ B♭m Bm Em Bm F#7

18 pre-D

L C B

23 D Pas la première fois

L C B

C#m B C#m G#m F#

26 pre-A3 A3

L C B

G#m Bm Em Bm F#7

5x 5x

31 E Accélération

L C B

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

%

38

L

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

C.

B.

42

L

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

C.

B.

45

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

48

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

10

V1

V2

B.

**A**

*f*

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

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

V1 *f*

V2

B.

If the kids are u -

34

V1

V2

B.

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



37

V1

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

6 **B**

L

C

B

Fine

**C**

à la reprise

11

L

C

B

15

1.

2.

L

C

B

2

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

L  
C  
B

24 **F**

L  
C  
B

à partir de 2.

à partir de 3.

29 **Ad lib.**

L  
C  
B

34 D.S.

L  
C  
B

# Insurrection v1.1

**A**

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

8

R.

C.

L.

B.

**B**

16

R.

C.

L.

B.

24

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.

48 **D**

R. C. L. B.

# It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

A

It's not un - us -

10

L1

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

L2

R.

B.

15

L1

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

L2

R.

B.



19

L1    
 bout with a-ny-one it's not un - u - su - al to see me cry\_

L2 


R. 

B. 

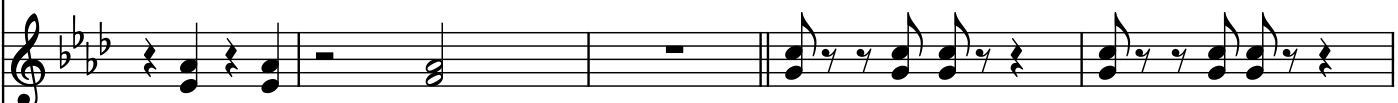
**B**


%

24

L1    
 I wa\_nna die\_ It's not un - u - su - al to go

L2 

R. 

B. 

29

L1    
 out at a-ny time but when I see you out and a -

L2 

R. 

B. 

33

L1

bout it's such a crime— if you should e - ver wa - nna be

L2

R.

B.

37

L1

loved by a-ny one it's not un - u - su - al it ha - ppens e - very day

L2

R.

B.

**C**

42

L1  
no mat - ter what you say you'll find it hap -

L2

R.  
8

B.

46

L1  
- pens all the time love will ne - ver do

L2

R.  
8

B.

51

L1  
what you want it to why can't this cra - zy love. be

L2

R.  
8

B.

55 D

L1 mine

L2

R.

B.

61 1., 2. D.S.

L1

L2

R.

B.

67 3.

L1

L2

R.

B.

# It wasn't me v2.1

**A**

♩ = 188

Lead

Riff

Chords

Bass

**B**

7  
%

L.

R.

C.

B.

**C**

14

L.

R.

C.

B.

**D**

21

L. 

R. 

C. 

B. 

27

L. 

R. 

C. 

B. 

33

L. 

R. 

C. 

B. 

38

**E**

(soit appel, soit réponse)

L. it wa-sn't me!

R. it wa-sn't me!

C. it wa-sn't me!

B.

44

D.S.

L. it wa-sn't me! it wa-sn't me!

R. it wa-sn't me! it wa-sn't me!

C. it wa-sn't me! it wa-sn't me!

B.

# Mercy, mercy, mercy v1.0

Joe Zawinul

**A**  
♩ = 100  
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

10

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

L

V

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.

*f*

*p*

*p*

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

**B**

V1

V2

V3

B.

*f*

*p*

*p*

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

D.C. al Fine

11

V1

V2

V3

B.

$E_b$  F  $B_b$   $B_b$

15

**A'** 2ème fois seulement D.S.

V1

V2

V3

B.

*p* *f*

$B_b$  F Gm F  $E_b$   $B_b$  F

19

**C**

V1

V2

V3

B.

23

V1

V2

V3

B.

A musical score for four staves, labeled V1, V2, V3, and B. The staves are grouped by a brace on the left. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. Measure 23 (indicated by the number 23 above the first staff) contains a half note in each staff: V1 (F4), V2 (E4), V3 (F4), and B. (B2). Measure 24 contains a whole rest in each staff. The score ends with a double bar line.

# Pastime Paradise v2.1

**A**

Lead

Riffs

Bass

Section A (Measures 1-7) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The Lead part consists of a single line with rests. The Riffs part consists of a single line with chords in treble clef. The Bass part consists of a single line with notes and rests.

**B**

8

L.

R.

B.

Section B (Measures 8-10) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

11

L.

R.

B.

Section B (Measures 11-13) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

14

L. 

R. 

B. 

17

**C**

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L. 

R. 

B. 

[illegible]

26

The musical score for measures 26-29 is written for three voices: L. (Soprano), R. (Alto), and B. (Bass). The key signature is B-flat major (two flats). The time signature is 4/4. The L. part features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The R. part consists of chords, mostly triads and dyads, with some sixteenth-note movement in the first measure. The B. part provides a harmonic foundation with a mix of quarter and half notes.

L.

R.

B.

[illegible]

L. R. B.

The musical score is written for three voices: L. (Left), R. (Right), and B. (Bass). The key signature is E-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The score consists of six measures. The L. and R. parts are in treble clef, and the B. part is in bass clef. The L. and R. parts feature a melody of eighth and quarter notes, while the B. part provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

# People Everyday v1.2

$\text{♩} = 90$

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



2

**C**

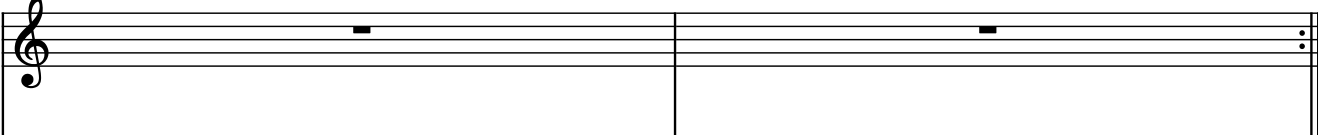
17


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


R. 

B. 

23

V. 

R. 

B. 

**D**

25

(solos)

V. 

R. 

B. 

# Purple Rain v1.1

♩ = 60

High voice

Riffs

Lead

Bass

A

10

HV

R

(pas à la reprise)

L

B

18

HV

R

L

B

B

25

HV

R

L

B

34

HV

R

L

B

I on - ly want to see you lau-ghing

I on - ly want to see you lau-ghing

40

1. Fine

2. [C]

HV

R

L

B

in the pur-ple rain

in the pur-ple

48

1. 2. 1. vers C / 2. vers fin

HV

R

L

B

3

55

**B'** en chantant D.S.

HV

R

L

B

# September v2.2

## Intro

Lead 1

Lead 2

Fills

Bass

$D\flat M7$   $Cm7$   $Fm$   $D\flat M7$   $Cm7$   $Fm$

5

L1

L2

F.

B.

$D\flat M7$   $Cm7$   $Fm$   $G\flat/A\flat$

8

L1

L2

F.

B.

$G\flat/A\flat$   $G\flat/A\flat$   $G\flat/A\flat$   $D\flat M7$

**A**

12

L1

L2

F.

B.

Cm7 Fm D $\flat$ M7 Cm7 Fm D $\flat$ M7

16

L1

L2

F.

B.

Cm7 Fm A $\flat$ 7 A $\flat$ 7 D $\flat$ M7

20

L1

L2

F.

B.

Cm7 Fm D $\flat$ M7 Cm7 Fm D $\flat$ M7

24 B

L1

L2

F.

B.

Cm7 Fm Ab7 Ab7 Bb9

28

L1

L2

F.

B.

Cm7 Fm Bb9 Cm7 Fm Bb9 Cm7 Fm

33 C

L1

L2

F.

B.

Ab6 Ab6 DbM7 Cm7 Fm DbM7

38

L1

L2

F.

B.

Cm7 Fm D $\flat$ M7 Cm7 Fm G $\flat$ /A $\flat$

42

**D**

L1

L2

F.

B.

troisième fois seulement

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

47

L1

L2

F.

B.

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

3x



52

L1

L2

F.

B.

Fm

E $\flat$

56

L1

L2

F.

B.

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

59

L1

L2

F.

B.

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

# Skyfall v1.1

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

♩ = 86 **Intro/fin** **A**

High Voice

Low Voice

Bass

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

**C**

19 **2.**

HV

LV

B.

*f*

() seulement sur dernier C

*p*

**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.*

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 1-6) of section A. It features three staves: Voice 1, Voice 2, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Bass line is active, playing a rhythmic pattern of eighth and sixteenth notes. Voice 1 and Voice 2 are currently silent, indicated by whole rests.

**B**

Music notation for the second system (measures 7-11) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measure 7 is marked with a '7'. The system includes a repeat sign in measure 10. V1 and V2 have melodic lines, while the Bass line continues with a rhythmic accompaniment.

Music notation for the third system (measures 12-16) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measure 12 is marked with a '12'. V1 has a melodic line with some rests, V2 has a rhythmic accompaniment, and the Bass line continues with a rhythmic accompaniment.

Music notation for the fourth system (measures 17-20) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measure 17 is marked with a '17'. V1 has a melodic line with a long note in measure 17, V2 has a rhythmic accompaniment, and the Bass line continues with a rhythmic accompaniment.

21 C

V1

V2

B

26

V1

V2

B

30

V1

V2

B

35

V1

V2

B

40

V1

V2

B

Detailed description: This musical score segment covers measures 40 to 43. The V1 staff (treble clef) features a melody with eighth and quarter notes, including a first ending bracketed over measures 40-41 and a second ending bracketed over measures 42-43. The V2 staff (treble clef) provides harmonic support with half notes and rests. The B staff (bass clef) contains a bass line with eighth and quarter notes, mirroring the rhythmic patterns of the upper staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

# Sweet Dreams v2.3

$\text{♩} = 90$   
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

*mf*

*mf*  
(à partir de 3.)

*mf*

8

4.

**A**

$\text{♩} = 128$

L.

R.

A. Sax.

B.

*f*

The musical score is written for a band and consists of two systems. The first system is in 3/4 time with a tempo of 90 beats per minute. It includes parts for Lead, Riff, Arpeggio, and Bass. The Lead part features a melodic line with eighth and quarter notes. The Riff and Arpeggio parts are played together, featuring a rhythmic pattern of eighth and quarter notes. The Bass part provides a steady accompaniment. The second system starts at measure 8 and changes to 4/4 time with a tempo of 128 beats per minute. It includes parts for L., R., A. Sax., and B. The L. part has a melodic line with quarter and eighth notes. The R. and A. Sax. parts play a rhythmic pattern of eighth and quarter notes. The B. part provides a steady accompaniment. The score includes dynamic markings such as *mf* and *f*, and a section marked **A**.



14

L.

R.

A. Sax.

B.

18 Fine

L.

R.

A. Sax.

B.

22

L.

R.

A. Sax.

B.

25

L. e - ve - ry - bo\_\_ dy's loo-king for some\_ thing Some of them want to use\_

R.

A. Sax.

B.

28

L. \_\_ you some of them want to get used you\_\_

R.

A. Sax.

B.

31

L. some of them want to a - buse\_\_ you some of them want to\_\_

R.

A. Sax.

B.

34 B

L. *f* be bu-sed 3

R. *f*

A. Sax. *f*

B. *f*

38 C %

L. *mf*

R. *mf*

A. Sax. *mf*

B. *mf*

42

L.

R.

A. Sax.

B.

46 D

L. 

R. 

A. Sax. 

B. 

50

L. 

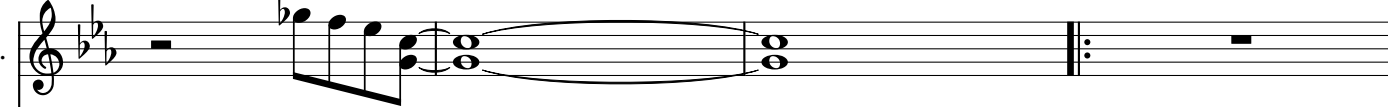
R. 

A. Sax. 


B. 

E-Solos  
To Coda

54

L. 

R. 

A. Sax. 

B. 

58

L. *mp*

R. *mp*

A. Sax. *mp*

B.

62

D.S. al Coda

L.

R.

A. Sax.

B.

# What is (tainted) love v2.1

Lead

Riff

Bass

9 **A**

L.

R.

B.

13 **B1**

L.

R.

B.

18 **C**

L.

R.

B.

23

L.

R.

B.

27

L.   
What is love\_\_\_\_ ba-by don't hurt\_\_\_\_ me\_\_\_\_ don't hurt\_\_

R.   
What is love\_\_\_\_ ba-by don't hurt\_\_\_\_ me\_\_\_\_ don't hurt\_\_

B.   
What is love\_\_\_\_ ba-by don't hurt\_\_\_\_ me\_\_\_\_ don't hurt\_\_

31

L.   
\_\_ me\_\_\_\_ no more\_\_\_\_ What is love

R.   
\_\_ me\_\_\_\_ no more\_\_\_\_ What is love

B.   
\_\_ me\_\_\_\_ no more\_\_\_\_ What is love

**E**

35

L.

R.

B.

**B3**

40

L.

R.

B.

4x Fine

**F**

45

$\text{♩} = 140$   $\text{♩} = 160$

L.

R.

B.

$\text{♩} = 160$

**G**

53

L.

R.

B.



59 H

L.

R.

B.

64

L.

R.

B.

70 D.S.

L.

R.

B.